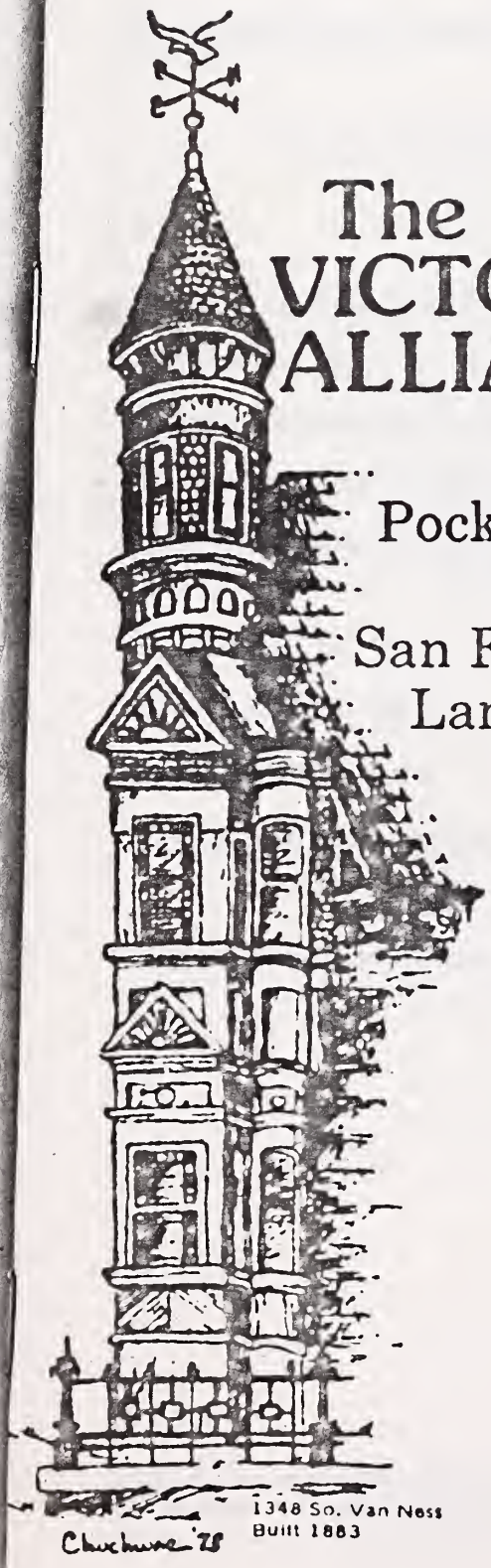
The VICTORIAN ALLIANCE

Pocket Guide To San Francisco's Landmarks



A. G. Barrier

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INTRODUCTION

The Victorian Alliance believes that the history of San Francisco is best related by its buildings, from Mission Dolores to the present-day skyscrapers. Therefore, the Alliance regards this pocket guide to the landmarks of The City as a particularly appropriate memento of the Twin Bicentennial Year.

In addition to the buildings which have been officially designated by the Landmarks Preservation Advisory Board, members of the Alliance have included others as well, some potential landmarks, and some which seem to contribute to the particular flavor identifying each neighborhood in The City. Some of these buildings have unique architectural characteristics; some have functions which have complimented the special character of their neighborhoods. In any case, they are the buildings which Alliance members feel have been important in the development of The City as we know and love it today.

The members and friends of the Victorian Alliance whose time, talents, and gifts of material have resulted in the compilation of this pocket guide hope that in using it you will share our enthusiasm and pleasure in the buildings which so uniquely serve as tangible reminders of the two centuries of San Francisco's history.

Grateful acknowledgement is made for use of primary source research material from the files of the Landmarks Preservation Advisory Board of the City Planning Commission, and from the files of the San Francisco Junior League placed for public use in the San Francisco History Room of the Main Library before the publication of *Here Today*. Acknowledgement is also made to the following firms for donation of materials and services, without which the publication of this guide would not have been possible:

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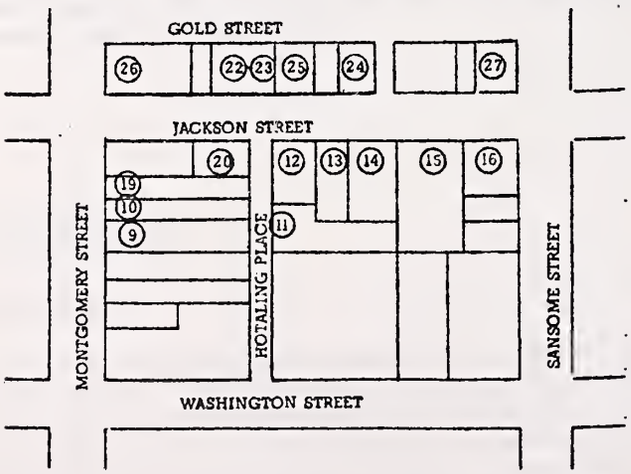
Landmarks are numbered in the order of their designation by the Landmarks Preservation Advisory Board. Appendix buildings are numbered sequentially on each map.

JACKSON SQUARE, Map A

BELLI BUILDING
(Langerman's Building)
720-722 Montgomery

Landmark 9

Built in 1849 or 1850 and rebuilt following a fire in 1851, the Belli Building was first used as Langerman's Tobacco and Segar Warehouse, then converted in 1857 to the Melodeon Theatre, where Lotta Crabtree performed. The theatre's closing in 1858 brought a variety of tenants. Tunnels, now blocked, led to buildings across Hotaling Place. Built on what was then an arm of the bay, its raft-constructed foundation rests on sand, as does its neighbor's. It is said the tides still rise and fall in the elevator shaft. Interior columns are thought to be ship's masts, and perhaps some brick and the New Orleans cast iron pillars were brought around the Horn. Decorative alterations were made in the 1950's when it was converted to law offices.



GENELLA BUILDING
726-728 Montgomery Street

Landmark 10

A plaque certifies that the first Masonic Lodge meeting in San Francisco was held on this site in 1849. Records indicate Joseph Genella erected the present building in 1853-54 for his china and glassware business as well as his residence. Shortly thereafter, Bret Harte wrote *The Luck of Roaring Camp* here. The third-floor meeting room has served the Odd Fellows, the Ancient Jewish Order KSB, and the American Protestant Association. Like the Belli Building, its foundation, constructed of heavy timbers crisscrossed like a raft, rests on the sand of what was originally the beach of Yerba Buena Cove. The building may have been altered from the Federal style to its present Italianate style in the 1860's. A bath house in the 1880's, the building has also housed a puppet theater and a garment factory before being restored inthe 1950's to its present use as offices. It is designated California Historical Landmark No. 408.

GOLDEN ERA BUILDING
730-32 Montgomery

Landmark 19

Probably constructed in 1852, the building's second floor housed the Golden Era, a weekly family newspaper and the first of the literary weeklies. Among early contributors were Joaquin Miller, Thomas Starr King, Mark Twain, and Bret Harte, who worked here as a typesetter and in 1857 wrote his first poem in this building. Before the 1880's the upper floor was converted to a meeting room. The Lafayette Guard, a militia company, had its armory here and the Sons of Temperance met here at one time. Cast iron pilasters were added in 1892 to change the presumably Federal style building to an Italianate. It currently houses furniture showrooms and designers' offices.

BANK OF LUCAS, TURNER & COMPANY
(The Sherman Bank)
800-804 Montgomery Street and 498 Jackson St.

Landmark 26

Built in 1853-54 by Keyser and Brown, under the supervision of Bank Manager William Tecumseh Sherman, this then imposing three-story Italianate structure was to serve as a branch of

the St. Louis bank invoved in western expansion. Though he successfully carried the bank through the financial crisis of 1855, the overprudent Sherman failed to bend his rigid policies to fit the needs of the rapidly expanding West. He remained manager of the bank until its liquidation in 1857. This was the first of several business reverses for the future Civil War General. By 1870 San Francisco's business section had moved south and the building ceased to have a prestigious address. The next 75 years brought a variety of tenants, including a sausage factory, a Chinese soy sauce factory and a French restaurant. The third story was removed when damaged in the 1906 earthquake. In the 1950's the building was renovated for decorators' showrooms. It is designated California Historical Landmark No. 453.

SOLARI BUILDING EAST
(Larco Building)
470 Jackson Street

Landmark 22

Built about 1852, this building has served as consulate for three nations. It was built by Nicholas Larco, prominent merchant, leader of the Italian colony, and consul for Chile in 1856-57. Consuls for France and Spain also had offices here in the same period. Larco headed the Italian committee to celebrate the allies' Crimean War victory over the Russians at Sebastopol, where Leo Tolstoy fought as a Russian defender. The disastrous Charge of the Light Brigade was made by the British during this campaign. This fine three-story red brick building is currently used by interior designers.

SOLARI BUILDING WEST
472 Jackson Street

Landmark 23

Built in 1850-52 and originally occupied by French wine and liquor dealer C. Lagauterie and Co., the building is best known for having housed the French Consulate from 1865 to 1876. Some claim this is the oldest building in the Jackson Square Historic District. The two-story building is constructed of exposed red brick, with exposed anchor bolts. It is currently used a law offices.

HOTALING WAREHOUSE WEST
463-73 Jackson Street (at Hotaling Place)

Landmark 20

Built with one-foot thick walls in the Italianate style of the 1860's, the building's early owners and tenants are unknown. Before 1890 it was bought by A. P. Hotaling to become part of his liquor complex. Taken over by the W.P.A. in the 1930's for the Federal Writers and Artists projects, it continued to house artists, writers, and musicians until it was converted into showrooms and offices in the 1950's.

HOTALING STABLES
32-42 Hotaling Place

Landmark 11

Originally constructed as two buildings in the 1860's the structure's northern portion was a stable for H. and W. Pierce and Company, a firm of brokers. An underground tunnel led to the Genella Building, 728 Montgomery, which the firm occupied after 1866. The stables were merged with the southern warehouse portion prior to 1894. A vertical projecting exterior element that divides the buildings is now covered by a fire escape. The building serves as showrooms and offices for a wholesale furnishing firm.

HOTALING BUILDING
451-453 Jackson Street

Landmark 12

This Italianate commercial structure was probably built in 1866 for pioneer merchant, distiller, and purveyor of whiskey to the Barbary Coast, A. P. Hotaling. Surviving the 1906 Fire unscathed, as did the other solid Jackson Square buildings, it dominated the razed business district and inspired the popular jingle: "If, as they say, God spanked the town/For being over-frisky/Why did he burn the churches down/And spare Hotaling's whiskey?" For over 50 years this building was a bonded liquor warehouse and housed Hotaling's noted collection of books and paintings. The brick for the building is said to have come around the Horn. The upper windows are framed in rope motifs. Interior reminders of past days include gaslights, hydraulic elevator, and floor indentations on which whiskey barrels rested. This best known and best preserved building in the area is now used as showrooms and offices.

MOULINIE BUILDING
458-60 Jackson Street

Landmark 25

The lot on which the building stands was acquired by a French sea captain during the Gold Rush and is still owned by his decendants residing in France. The one-story brick building, with an altered facade now composed mostly of doorways, was constructed in the early 1850's as an investment and has seen a variety of commercial uses. Its first known occupant was C. Lagauterie and Co., a firm of French wine and liquor merchants who moved here from 472 Jackson in the 1850's. It is currently occupied by interior designers.

YEON BUILDING
432 Jackson Street

Landmark 24

This building, which the San Francisco Herald called a "fireproof, magnificent" hotel, may have been constructed as the Tremont Hotel in 1855. The southward movement of the business district left it behind and it became a second-class hotel from 1870 until it closed in 1886. A variety of uses followed. Although subsequently cut down to two stories and otherwise changed, eminent architectural historians feel it is typical of San Francisco architecture of the 1850's, with its heavily arched doorways or windows. The building was converted to decorators showrooms and offices in the 1950's.

HOTALING ANNEX EAST
445 Jackson Street

Landmark 13

The first owner and occupants of the building, built about 1860, are unknown. In 1871 it was the Tremont Stables, named for the hotel which stood across Jackson Street. When the stable moved in 1883, Hotaling bought the building to be used in part by his liquor business and may have made alterations to conform to his main building next door, as it now has a brick and cast iron front. Cornices and rope-motif windows are also similar to those of the Hotaling Building, which is Landmark No. 12. In 1951-52 it was renovated as wholesale furnishings showrooms.

MEDICO-DENTAL BUILDING
435-41 Jackson Street

Landmark 14

Built in 1861 on the hulls of two abandoned Gold Rush ships resting on Bay mud, the building has no recorded medical use. The four unexplained caducean symbols that adorn the lintel give the building its name. Its first known tenants were F. Daneri and Co., importers and jobbers of wines and liquors. They were followed by several tobacco dealers and a variety of other tenants. The two-story brick structure was converted to interior decorators' shops in the 1950's.

OLD GHIRARDELLI BUILDING
415-417-419 Jackson Street

Landmark 15

This small building, said to have been built in 1853, served as chocolate factory, retail shop, and residence for Domingo Ghirardelli until his company branched into other commodities and moved in 1897 to larger quarters, the current Ghirardelli Square. A variety of tenants followed before the structure's conversion in the 1950's to furniture showrooms.

REGENCY HOUSE-GHIRARDELLI ANNEX
407 Jackson

Landmark 16

The exact age of this almost unadorned brick and stucco building is not certain, though it was possibly built in 1861. The Ghirardelli Company bought the building around 1880 for use in their chocolate and spice manufacturing. They moved to the present Ghirardelli Square in 1897. Tenants following included the Petri Italian American Cigar Company, forerunner of the Petri Wine interests. The building was converted to wholesale showrooms and offices in the 1950's.

GROGAN-ATHERTON-LENT BUILDING
400-401 Jackson Street
701-705 Sansome Street

Landmark 27

The original 1858 structure was severely damaged by the 1906 earthquake and it is unclear whether the current building was rebuilt or extensively repaired. This building housed the real estate business of Alexander B. Grogan, early land developer and partner of capitalist William M. Lent, president of the Savage Mining Co. and a financier of the Comstock Lode. Grogan was later associated with Faxon Dean Atherton, real estate developer and father-in-law of novelist Gertrude Atherton. He developed the area near his Menlo Park home, now the Peninsula community of Atherton. He kept his office here until his death in 1877. The building is currently used for offices and showrooms.

DOWNTOWN, Map B

THE ORPHEUM THEATRE
1192 Market Street

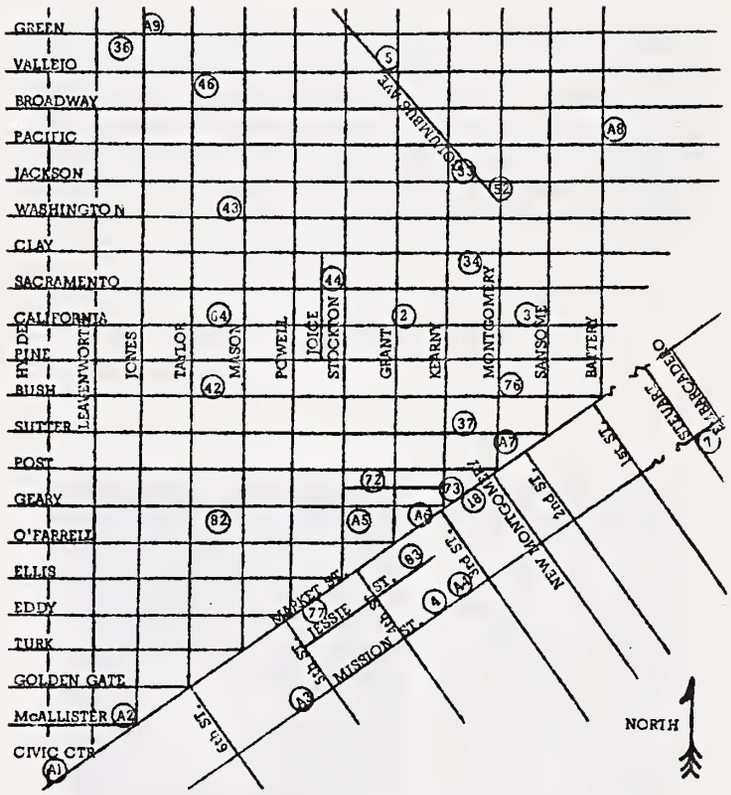
Appendix A1

The Pantages Theatre, designed by B. Marcus Priteca and built in 1926, re-opened its doors as the R.K.O.-Orpheum in 1929 with a bill headed by Ted Lewis and His Musical Klowns. Orpheum Circuit vaudeville began in San Francisco in 1877 and the "2-A-Day" was considered one of The City's institutions. To revive San Francisco's vaudeville glories, the Orpheum featured live entertainment unmixed with motion pictures. The 2,450-seat theatre later reverted to an all-film policy. Its interior was redecorated in 1953. Currently housing periodic live productions, its future use may be as a full-time center for the performing arts.

THE HIBERNIA BANK
1 Jones Street

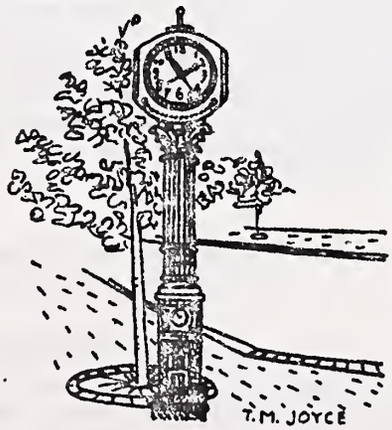
Appendix A2

At the time of its construction in 1892, Willis Polk called this building, designed by Albert Pissis, the "most beautiful building in The City."



ALBERT S. SAMUELS CLOCK
Sidewalk area of 856 Market Street

Landmark 77



For almost sixty years, generations of San Franciscans have been saying, "Meet me under the clock!" The Clock still stands in front of Albert S. Samuel's Jewelry Company. It was designed and built in 1915 by Mr. Samuels and Joseph Mayer, a mechanical engineer from Seattle. During the construction of BART, public opinion dictated that the clock be stored and reinstalled, rather than eliminated from the

downtown scene. The clock is of metal, 18 feet tall, and essentially of three elements: a spherical housing for the four major clock faces, a column shaft, and a base with four smaller clock faces. Some of the working mechanism may be seen through panels in the base. Plaques indicate that the clock is dedicated to the people of San Francisco. Until 1920 the clock was manually wound with a key. Now, it has a self-winding device activated by an electric motor.

THE OLD MINT
Fifth and Mission Streets

Appendix A3

Occupied in 1874, this two-million-dollar structure, with basement walls of Rocklin granite and upper facade of British Columbia bluestone, was one of the best-appointed mints in the world. When The City's water pipes burst in 1906, two wells located in the inner courtyard supplied sufficient water, from a one-inch hose, for 50 Mint employees and U.S. soldiers to win a seven-hour battle against the towering flames that licked at the iron shutters, melted the window glass, and threatened the $2,000,000 in gold in its vaults. As San Francisco's only financial institution remaining operative, The City's relief funds were received and administrated here. One-third of the nation's entire gold reserve was housed here in 1934. Increased commercial demands forced the Mint to move to expanded facilities in 1937. Used as government offices until its 1973 restoration as a museum and producer of special coins, it is a National Historic Landmark as well as California Historical Landmark No. 875.

ST. PATRICK'S CHURCH
748 Mission near Third

Landmark 4

St. Patrick's Church represents a fashionable residential area of the City that has vanished, the "south of the slot" Rincon Hill area. It was built in 1872 as the Irish patronal church of San Francisco. The catastrophe of 1906 left only the walls and the 90-foot tower of the Gothic Revival building standing. When the Church was rebuilt, the original 200-foot steeple was omitted. The higher than average nave is supported on a concrete foundation, which is unusual in its age. Stained glass windows depicting the life of St. Patrick and Irish mythology are among the finest examples of liturgical art in the City. In recent years the clergy of St. Patrick's has been dedicated to the needs of the homeless and impoverished people of the South of Market area.

JESSIE STREET SUBSTATION (Substation C)
220 Jessie Street

Landmark 83

Built in 1881 for a predecessor of the San Francisco Gas and Electric Company, the structure was acquired in 1905 by Pacific Gas and Electric Company and altered by Willis Polk in the company's first effort to make its substations civic ornaments. After it was nearly destroyed in 1906, Willis Polk directed its rebuilding in 1907. As head of the San Francisco office of the Chicago firm, D.H. Burnham and Company, he applied his firm's ideas for developing San Francisco into a "city beautiful" along the lines of Paris and Washington. He used an ornate design for the structure, perhaps not realizing this outstanding example of Classic Revival architecture would be hidden from public view until surrounding buildings were removed to make way for the Yerba Buena Center plan. As this publication goes to press, the now-vacant substation has been approved as Landmark No. 83 by the Landmarks Preservation Advisory Board, but has yet to be so designated by the Board of Supervisors.

MERCANTILE BUILDING
Third and Mission Streets

Appendix A4

The Mercantile Building is a ten-story loft building. The west side extends along Opera Alley, so named because an opera house destroyed in the 1906 Fire was on the other side. Facades on the lower three stories are of Colusa sandstone. Romanesque-arched windows at the ninth floor level and an attractive cornice

(not the original) characterize the upper part of the building. Built in 1904 by architects Hemenway and Miller, the building suffered some damage in the 1906 Earthquake and Fire and was repaired, continuing in use since that time as an office and retail sales facility. The original owners, the Araonson family, sold it about 1938, and the building has since changed hands several times, the present owner being the San Francisco Redevelopment Agency. Retention of this building and its possible integration into the commercial development plan for the Yerba Buena Center area are now under study.

AUDIFFRED BUILDING
1 through 21 Mission Street

Landmark 7

The building was erected in 1889 by Hipolite d'Audiffret, a Frenchman who chose a late nineteenth century French commercial style to remind him of his home. It is one of the few buildings in this area to escape either the 1906 Fire or firemen's dynamiting because, so the story goes, the bartender of the ground floor saloon offered firemen two quarts of whiskey per man and a fire hose cart full of wine to spare it. The structure has existed since, with much of the ground story devoted to its original use – a saloon, once "The Bulkhead," later "The Silver Dollar." The upper stories have had a variety of uses ranging from rooms for sailors to studios for artists and musicians, a school of art and the Seven Seas Club. The building is 3 stories, 2 lower of brick, with the third floor covered with slate with dormer type windows. One of the most unique features is the cast iron ornaments on the exterior: Marine emblems and objects, including lighthouses, steering wheels, anchors and fishes. There is a series of brick chimneys around the building which are adorned and surmounted by chimney pots.

GARDEN COURT of the Palace Hotel
Market and New Montgomery Streets

Landmark 18

William Chapman Ralston conceived and built the lavish original Palace Hotel, but did not live to see its opening in 1875. The dominant feature was a Grand Court, an impressive seven-story glass-roofed interior space surrounded by tiers of balconies. In this combination carriage entrance and ceremonial space, presidents, kings, and "the great and near-great" were lavishly received. Though suffering little interior damage in the 1906 Earthquake, "the world's grandest hotel" succumbed to the fire

that followed. In designing the post-fire hotel, architect George Kelham retained the tradition of a great interior space. Rising three stories to a leaded glass roof, the new "Palm Court" became The City's banquet hall, serving as auditorium, theatre, ballroom, and concert hall, as well as the hotel dining room. Renovation as the "Garden Court" in 1950 by San Francisco architect Francis Joseph McCarthy retained its lofty arching vault of iridescent glass, through which sunlight filters. The marble floor, mirror-lined walls, and colonnades of Italian marble columns in the Ionic style remain an undisturbed San Francisco tradition.

LOTTA'S FOUNTAIN
Pedestrian island at intersection of Market,
Geary and Kearny Streets

Landmark 73

Lotta Crabtree was a singer and entertainer who performed in Gold Rush mining camps, later coming to San Francisco. In 1875, at the height of her popularity, she presented this fountain to San Francisco on the occasion of the 25th anniversary of California's statehood. Another entertainer, opera star Louisa Tetrazzini, gave a Christmas Eve concert to 250,000 people on this spot and a commemorative plaque is affixed to the fountain. Built by architects Wyneken and Townsend, the 24-foot structure has four drinking basins, each with a griffin's head that spouts water. Medallions, some of which are gone, honored the three leading industries of California: mining, agriculture, and commerce. In 1974, the fountain was moved ten feet as part of the Market Street Redevelopment Project. The move cost $25,000, three times the original cost of the fountain.

CITIZEN'S FEDERAL
SAVINGS & LOAN BUILDING
700 Market Street

Appendix A6

Built in 1902 from a William Curlett design, this is one of the few downtown buildings to survive the 1906 Earthquake and

Fire without extensive damage. The 1964 addition by Clark and Beuttler combines effectively with the original mansarded building.

CITY OF PARIS, UNION SQUARE
Stockton & Geary Streets

Appendix A5

The original 1900 building design was by Clinton Day, but after the 1906 Earthquake, Bakewell and Brown were commissioned to remodel the still-standing but gutted store. Internally, a vast change was made with the creation of a beautiful elliptical rotunda in the style of Louis XVI. Overhead is a famed stained-glass dome displaying the sailing ship, *La Ville de Paris*, and the motto "FLUCTUAT NEC MERGITOR." The exterior is distinguished by three orders of classical columns: Corinthian, Ionic, and modified Doric. Louis XVI French wreathing is set within the Sierra granite entrance way. Today, the City of Paris is in trouble. It is in imminent danger of demolition by the Texas-based Nieman-Marcus store chain, which plans to build a new store on the site. Although the city of San Francisco failed to designate the building a landmark, the State Historical Resources Commission has declared it California Historical Landmark No. 876. It also has national significance on the National Register of Historic Places.

V.C. MORRIS BUILDING
140 Maiden Lane

Landmark 72

This radical interpretation of a retail store, built 1948-49, is unmistakably Frank Lloyd Wright, with its concept of upward-curving ramps in a single domed-over room. New York's Guggenheim Museum carries the same concept to a massive six stories. This is the only Wright-designed building located in San Francisco of the approximately 300 extant throughout the world today. Although he designed other projects for The City, they were never built. Wright once advised San Franciscans, "Only a city as beautiful as yours could survive what you are doing to it." Mr. and Mrs. V. C. Morris operated this store, featuring accessories for the contemporary home, until the early 1960's. Changes were made in Wright's concept when the building was adapted to a women's fashion store.

GEARY THEATRE
415 Geary Street

Landmark 82

This Neo-Classic structure designed by Bliss and Faville, foremost architects of San Francisco at the time, has a brick and terra cotta facade. Its opening on January 10, 1910 was welcomed with greatest enthusiasm as a benchmark of recovery from the 1906 Fire, as all eight downtown theatres had been burned. Its owners, Gottlob and Marx, called it The Columbia as a memorial to their destroyed Powell Street theatre of the same name. The first performer was William Crane, a San Francisco favorite who had opened the Baldwin Theatre thirty-three years earlier. In the following years, stars of international reputation, including Sarah Bernhardt and Isadora Duncan, appeared there. Motion pictures hurt the legitimate theatre, and only the Columbia offered drama in 1917, when 100 movie houses were operating throughout The City. Following management changes, the theatre opened in 1928 as the Geary, with a continuing tradition of illustrious performances. Now the home of the American Conservatory Theatre, theatrical excellence goes on within a distinguished building.

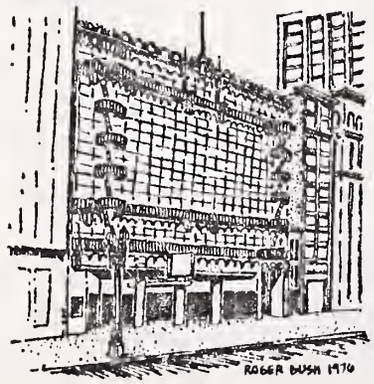
HOBART BUILDING
582 Market Street

Appendix A7

This is said to be the favorite building of architect Willis Polk who, c. 1914, designed this original ornate tower on top of a non-committal lower bulk.

THE HALLIDIE BUILDING
130 Sutter Street

Landmark 37



This eight-story building was constructed in 1918 for the University of California as an investment property. The designer, Willis Polk, pioneered with this building in the use of a nearly 100 percent glass facade, which is hung, like a glass curtain, in front of a conventional steel frame

construction. The three cast-iron balconies and two fire escapes form an integral part of the design. The building was named for an early Regent of the University, Andrew S. Hallidie, best known for his invention of the San Francisco cable car in 1872-3. The building has just undergone extensive interior remodeling and a return to the original exterior color scheme of blue and gold, the University colors.

MILLS BUILDING AND MILLS TOWER
220 Montgomery Street and 220 Bush Street

Landmark 76

Designed in 1890 by Burnham and Root, a Chicago firm, this 10-story steel frame structure is San Francisco's best example of the "Chicago School," a revolutionary phase of American architecture that changed the face of cities throughout the world. It was built by Darius Ogden Mills who in 1849 founded the first bank west of the Rockies and created a financial empire estimated, at the time of his death in 1910, to be worth sixty million dollars. The restoration after interior fire damage in 1906 was supervised by Willis Polk who also designed additions in 1914 and 1918. Architect Lewis Hobart followed Burnham's design when the 22-story Mills Tower was erected in 1931. The buildings now contain 1,300 offices, mainly associated with the financial interests of The City.

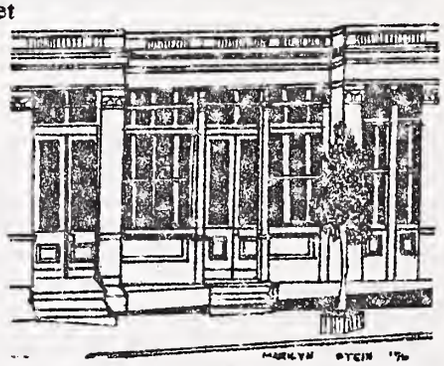
BANK OF CALIFORNIA
California Street at Sansome

Landmark 3

The Bank of California was founded in 1864 by Sacramento banker Darius Ogden Mills, along with 38-year-old steamship clerk William Chapman Ralston, who typified The City's flamboyance and became known as the "man who built San Francisco." Along with investments in steamship lines and the Southern Pacific, Ralston financed and subsidized regional industry to cut California's dependence on imported goods. Largely through his efforts, this financial institution dominated the territory west of the Rocky Mountains for the next decade. Deeply invested in Nevada's Comstock Lode when the silver boom collapsed in 1875, the rule of the severely shaken bank was ended. It is still undetermined whether Ralston's subsequent death by drowning was an accident or suicide. His funeral, with its solemn three-mile-long procession, ended an era in Western history. The bank, which under the able direction of William Sharon re-elected Mills as president, went on to become one of the major banks in the United States. The original building was demolished just prior to the 1906 Earthquake, to be replaced in 1908 by the present three-story temple-like structure with its fluted Corinthian columns. Architects Bliss and Faville modeled plans on the classical bank of the Knickerbocker Trust Company in New York. The structure is representative of the era when banks exhaled an air of elegance, dignity and opulence.

ORIGINAL UNITED STATES MINT AND SUBTREASURY
608 Commercial Street

Landmark 34



In 1852, to meet California's need for a standard Gold Coin, the Federal Government purchased this site from one of 15 private assayers then minting coins, and by 1854 equipped the structure to issue $100,000 in currency daily and to store gold and silver. The first assayer was Colonel Agoston Haraszthy, the future "father of the California wine industry," and writer Bret Harte was a clerk here. When the mint moved to larger quarters at Fifth and Mission Streets in 1874, the old building was demolished and a new three-story subtreasury erected on the existing basement. In 1906 the 30-inch-thick first-story walls withstood both fire and dynamite, as did the basement vaults holding $13 million in gold. The badly damaged upper stories were removed, leaving the roofed-over first story and basement with its intricately locking vaults. Since 1922 the building has been used as offices. It is State Historical Landmark No. 87.

OLD ST. MARY'S CHURCH
660 California Street

Landmark 2

This red brick Victorian Gothic structure is the original Catholic Cathedral in San Francisco. From its construction in 1853, it served as Cathedral for forty years, until its replacement, when the now destroyed new St. Mary's Church on Van Ness was built. The Church owes some of its roots to the Chinatown

environment in which it stands, since its granite foundations were cut to order in China. The bricks were made in New England. The original design included a 200-foot spire, but it was never built. The Church was burned out, except for the foundations, in 1906. Rebuilding commenced and it reopened in 1909. The Church appears today much as it did in the Gold Rush years and is a well loved City landmark as well as a California Historical Landmark, No. 810.

DONALDINA CAMERON HOUSE
(Presbyterian Chinese Mission)
920 Sacramento Street

Landmark 44

Originally called the Occidental Board Home, it was founded in 1873 by members of the Presbyterian Church in San Francisco, and stood at 8½ Prospect Street. It was started as a home for Chinese girls rescued from slavery and prostitution, conditions which had developed due to loopholes in the immigration laws of the day, as well as from the general sociological and economic climate in Chinatown. The mission aided in the founding of other Chinese homes and orphanages in the state, in addition to its own good works. The current building, a three-story rectangular brick edifice, was erected in 1907 after the Earthquake destroyed an earlier building. The house was named for Miss Donaldina Cameron, who headed the home for over 40 years. Today the building serves the social needs of an Americanized Chinatown. Its history is preserved by murals in the entrance hall portraying episodes from the house's past.

OLD FLOOD MANSION (PACIFIC UNION CLUB)
1000 California Street (Mason and Sacramento)

Landmark 64

The Pacific Union Club is the last of the great mansions built on Nob Hill during the Victorian Era. This one and one-half million dollar Italianate Baroque townhouse was constructed in 1886 for the "silver king" James C. Flood. Designed by the noted English architect Augustus Laver, it originally contained forty-two rooms ranging in style from Louis XV to Moorish. The exterior walls are brownstone brought around Cape Horn by sailing ships from Connecticut. The bronze fence and gates were made in San Francisco by W. T. Garratt, and cost thirty-thousand dollars. Although it was the only

Nob Hill palace to survive the Earthquake and Fire, the Flood mansion was gutted and the family sold the ruins to the Pacific Union Club in 1909. Architects Willis Polk and D. H. Burnham restored the house and made modifications in its size and ornamentation to suit the needs of the club.

DENNIS T. SULLIVAN MEMORIAL FIRE CHIEF'S HOME
870 Bush Street

Landmark 42

Since its completion in 1922, this home, designed to resemble a firehouse, has served as residence for the Chief of the San Francisco Fire Department and his family. The Board of Supervisors appropriated money to build the new fire chief's house and the funds were augmented by those collected earlier to construct a memorial to former Fire Chief Sullivan, who died in the 1906 disaster. The original memorial was intended to be a statue in Golden Gate Park, but the memorial committee conceded to John McLaren, who disliked such structures. The memorial fund was used to add the brick facade, the double bronze doors, bronze gutters and a bronze plaque dedicating the firehouse to the memory of Chief Sullivan.

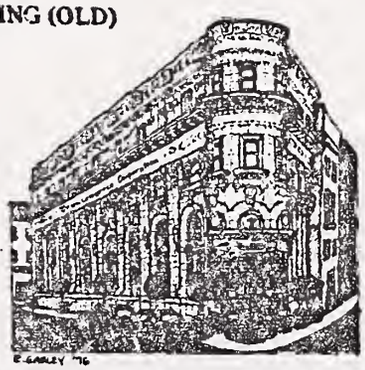
BRICK'S (Old Ship Saloon)
298 Pacific Ave.

Appendix A8

This saloon is one of the strongest remaining links with the Gold Rush flotilla of 777 vessels that set out for San Francisco in 1849. As The City's population grew at an overwhelming rate, many of the abandoned ships, so thickly clustered in the harbor that their masts resembled trees in a forest, were pulled ashore for use as saloons, restaurants, stores, and hotels. Most of these were destroyed in the fires of 1850-51. An 1855 advertisement invites patrons to visit what was already a "Great Curiosity," the beached ship Arkansas: "a door cut in the bluff of her bow admitted the thirsty." At an unknown date the vessel was broken up, but the name lingered on this block that was once part of the Bay, to be attached to the present post-earthquake building. Though barely legible, the words, "Old Ship Saloon" can still be read along the upper edges of the building's sides. This sailor's boarding house and saloon, Henry Klee proprietor, remained a part of San Francisco's waterfront life well into the second decade of this century.

TRANSAMERICA BUILDING (OLD)
4 Columbus Avenue

Landmark 52



The Banco Populare Italiano Fugazi, founded by John F. Fugazi and Frank N. Belgrano immediately after the 1906 Earthquake and Fire, had this building constructed in 1909. A series of mergers culminated in the bank combining with A. P. Giannini's Bank of Italy, and finally, in 1930, with the Bank of America. From 1938 to the present, the structure has served another Giannini enterprise, Transamerica Corporation. Architect Charles Paff's original design was for a five-story building, but it was actually constructed with two stories, and a third story was added in 1914. The heavily ornamented white facade is terra cotta, simulating stone, with the cornice decorated with animal heads. A plaque at the rear of the building commemorates The City's first Jewish religious services, on this site in 1849. The Italianate "wedding cake" structure is California Landmark No. 462.

COLUMBUS TOWER
916-920 Kearny at Columbus

Landmark 33

Originally called the Sentinel Building and designed by Herman Kohlberg & Sol Field, Columbus Tower was under construction at the time of the 1906 Earthquake but escaped destruction and was completed in 1907. An early skyscraper at seven stories, it was one of the last flatiron style structures to be constructed in San Francisco. The building's colorful history links it to "Boss" Abe Ruef, who had offices there after his 1915 release from San Quentin where he served a term on graft charges. Until 1918 it housed a popular subterranean restaurant, and, during Prohibition, a restaurant-speakeasy. After a colony of artists and writers maintained studios and living quarters there, the building was purchased by Robert Moor, who renamed it and renovated it with architect Henrik Bull, remodelling the ground floor to feature high arched windows and doors and a colorful mosaic tile surface. Columbus Tower is now owned by Francis Ford Coppola and houses such tenants as architects, industrial designers and booking agencies.

ST. FRANCIS OF ASSISI CHURCH
610 Vallejo at Columbus

Landmark 5

This parish, the first Roman Catholic parish church in San Francisco, was founded in 1849 to save the residents of downtown San Francisco from the long and dusty seven-mile trip to Mission Dolores during the Gold Rush. Its first services were in English, Spanish and French. Begun in 1857, the church was completed in 1860. The 1906 Fire gutted the church but left intact the walls and twin 95-foot towers. Restoration was undertaken 1907 to 1913. The parish started the first Roman Catholic parochial school in The City and the first ordination of priests in Northern California was held here. The Victorian Gothic style structure features Gothic pointed windows with pointed eyebrow arches in low relief above them. Over the altar are frescoes depicting the life of St. Francis.

HOUSE OF THE FLAG
1652-1656 Taylor Street

Landmark 46

The house appears to date from the early 1860's and was purchased by Eli Sheppard in the late 1890's. At the time of the 1906 Earthquake and Fire, the Sheppards and their tenant, E.A. Dakin, were forced to evacuate. Dakin, a Civil War veteran and flag collector, hoisted a large American flag over the house in a defiant gesture. Soldiers arriving to fight the fire saw the flag and decided to make an all-out effort to save the house. Using water stored in the bathtubs by the owner, wet sand from a construction project, and bottles of seltzer water, they succeeded. The house was the only one left standing on that side of the street. Recently, the house was damaged by fire, and it is currently owned by a development corporation.

900/1000 Blocks of Green Street

Appendix A9

The second story of No. 1088, a 1907 firehouse, has been converted to an apartment and the first floor to a large party room with a small museum, often used for charity functions. The facade of No. 1055 was designed in 1916 by Julia Morgan; the house was originally built in 1866. Somewhat reminiscent of an old farmhouse, No. 1045 is of uncertain date. The south side of No. 982, an 1878 Italianate, was scorched in the 1906 Fire.

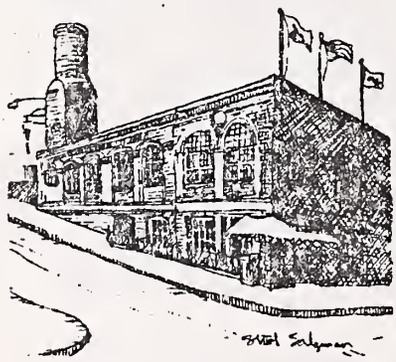
FEUSIER OCTAGON HOUSE
1067 Green Street

Landmark 36

George Kenny was the first known occupant of the house, probably built in 1857. It is one of the two surviving octagonal houses in The City, the other being Landmark No. 17. Octagonal houses were a mid-19th Century fad, advocated for their healthful sunlit qualities by phrenologist Orson Fowler. Louis Feusier, a companion of Mark Twain and Leland Stanford, purchased the house in 1870. It is constructed of a mixture of cement or burnt lime, gravel and clay, as prescribed by Fowler's theories. The three-story house has a mansard roof and octagonal cupola which were added in the 1880's. Surrounded by a spacious garden, the house is currently a two-unit dwelling.

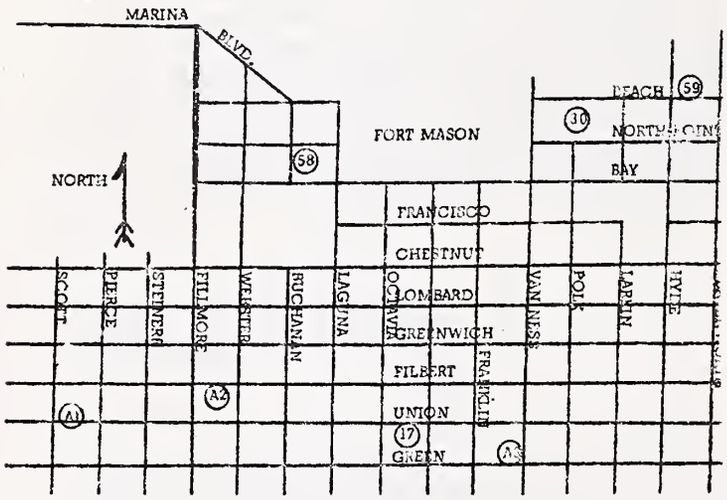
CABLE CAR BARN AND POWER HOUSE
Washington and Mason Streets (Northwest Corner)

Landmark 43



Built in 1885-87, this is the only survivor of some fourteen privately owned cable car barns and powerhouses once operating in San Francisco. Though reconstructed after extensive 1906 fire damage and recently renovated, the facade still bears the obsolete name "Ferries and Cliff House Railway Co. 1887." The building is now used for cable car repair and storage. A visitors' gallery gives a view of the "winding room" where an imposing system of wheels still move the long cables. It became part of the Municipal Railway System in 1944 and is a National Historic Landmark.

MARINA - NORTH POINT, Map C



2460 Union Street

Appendix A1

Built c. 1872, this house originally stood on a knoll at the center of the block and was moved to its present site in the 1890's. Its bracketed gambrel roof may be a variant of the steep gables on Victorian Gothic houses.

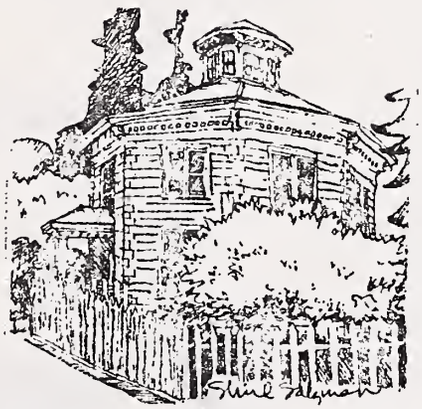
OLD VEDANTA TEMPLE
2963 Webster Street

Appendix A2

This unique building, begun in 1905 and completed in 1908, houses the highest of the six Hindu systems of religious philosophy. Architect Joseph A. Leonard, in his attempt to capture the essence of Vedanta in one building, used elements of various religions' temples to represent all religions as true and effective paths to one goal. One of the most unusual buildings in The City, it combines elements of Queen Anne, Colonial, Medieval and Oriental styles. Moorish columns support a roof system with a number of differently styled domes, ranging from the likeness of a European castle tower to a dome in the style of the Taj Mahal.

COLONIAL DAMES OCTAGON HOUSE
2645 Gough Street

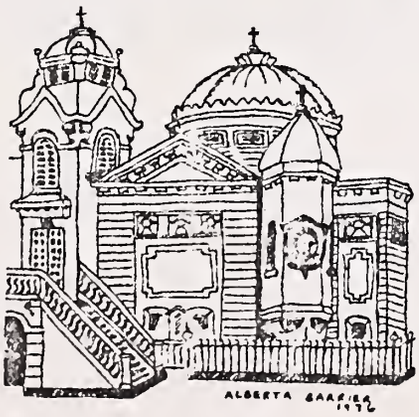
Landmark 17



Built in 1861 by William McElroy, this house was constructed according to the tenets of Orson S. Fowler's book, *A Home for All.* Fowler advocated an octagonal house plan, claiming the design was most healthful because it gave a maximum of sunlight to the rooms. The other octagonal house in The City is Landmark No. 35. During the McElroy's occupancy, the house was a frequent gathering place for San Francisco's writers and artists. After McElroy sold the property in 1894, it was occupied by various tenants, deteriorating until it was in danger of demolition. In 1953, the Colonial Dames bought the house from PG&E for $1 and moved it across the street from 2618 Gough. Extensive restoration was done under the supervision of architect Warren Perry. The two-story building is constructed of concrete, sheathed with redwood siding and is topped with a small octagonal wooden cupola. The Octagon House today serves as the Colonial Dames California Headquarters and houses a museum.

HOLY TRINITY CATHEDRAL
1520 Green Street

Appendix A3



This Russian Orthodox Church was designed by an unknown architect and constructed in 1909. It replaced an earlier church located at Powell and Columbus which burned down in the 1906 Fire. The present wooden building combines certain features of Neo-Classic style in an eclectic manner. The roof, dome and superstructure of the power are Victorian. An elaborate church upstairs contrasts with a small colorful chapel downstairs. Rich colors and bright gilding of icons are found throughout both areas. Orthodox history unfolded around 1850 to accommodate Russian, Serbian, Greek and Syrian immigrants arriving in California during the Gold Rush. The San Francisco parish was organized in 1868 for administrative reasons after the United States purchased Alaska. Services are still conducted in English and Old Church Slavonic accompanied by traditional chanting and singing.

THE THOMAS CHURCH COTTAGE
2626 Hyde Street

Appendix A4

The original plain dwelling built on this site in the 1850's may have been intended as a winter home for a gold miner who returned to the Sierra in the spring. Within 10 years of construction, a Scottish architect enclosed the simple board and batten redwood cottage in a two story structure embellished with hand carved Gothic Revival decoration and a Gothic window to remind his bride of Scotland. Though tastefully enlarged by the present owner who has lived here since the 1930's, the house remains one of the best examples of Gothic Revival architecture in San Francisco. The owner-designed horseshoe staircase and magnificent garden were added in the 1950's.

HASLETT WAREHOUSE
680 Beach Street at Hyde

Landmark 59

Since its completion in 1909, the warehouse at 650 Beach Street designed by the distinguished city architect William Moose Jr. for the California Fruit Canners Association, has provided storage for a wide variety of goods, including California canned fruits and vegetables, many bearing the Del Monte label; the pieces of a disassembled Italian monastery owned by William Randolph Hearst; the bodies of deceased Chinese nationals bound for burial in China after World War II; imported automobiles and tires, and until 1948, numerous items from China. In 1948 the building was purchased by the Haslett Warehouse Company and housed public goods until 1963 when it was sold

to its present owner, the State of California, for a projected Railroad and Locomotive Museum which has not materialized. Currently it is leased to private businesses. Its clean-lined, turn-of-the-century red brick architecture has set a tone and scale that imparts character to the entire Cannery area, from the Hyde Street Cable Car Turntable to Fisherman's Wharf.

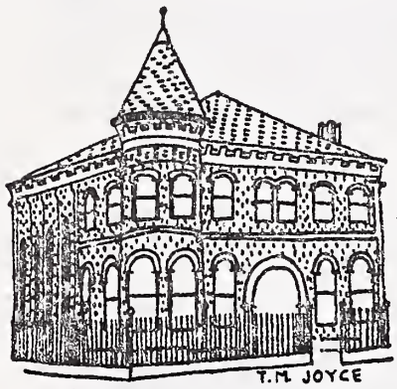
GHIRARDELLI SQUARE
Bounded by North Point, Larkin, Beach, Polk Streets

Landmark 30

In 1894 Domingo Ghirardelli bought the Pioneer Woolen Mill, where uniforms were manufactured for Union troops during the Civil War, and began construction on the square that bears the name of his chocolate factory. Over the next 20 years, most of the major buildings were added, under the direction of architect William Moser, Jr., whose father had designed the original Pioneer building in 1859. The most distinguished of the buildings is the Clock Tower Building, copied after the tower at the Chateau de Blois, erected by Mansard for Louis XII in 1535. In the 1960's, Lurline and William Matson Roth purchased the block and retained Worster, Bernardi and Emmons to design the complex of shops and restaurants. Landscaping was done by Lawrence Halprin. The project received an award from the American Institute of Architecture in 1966.

MERRYVALE ANTIQUES
3640 Buchanan

Landmark 58



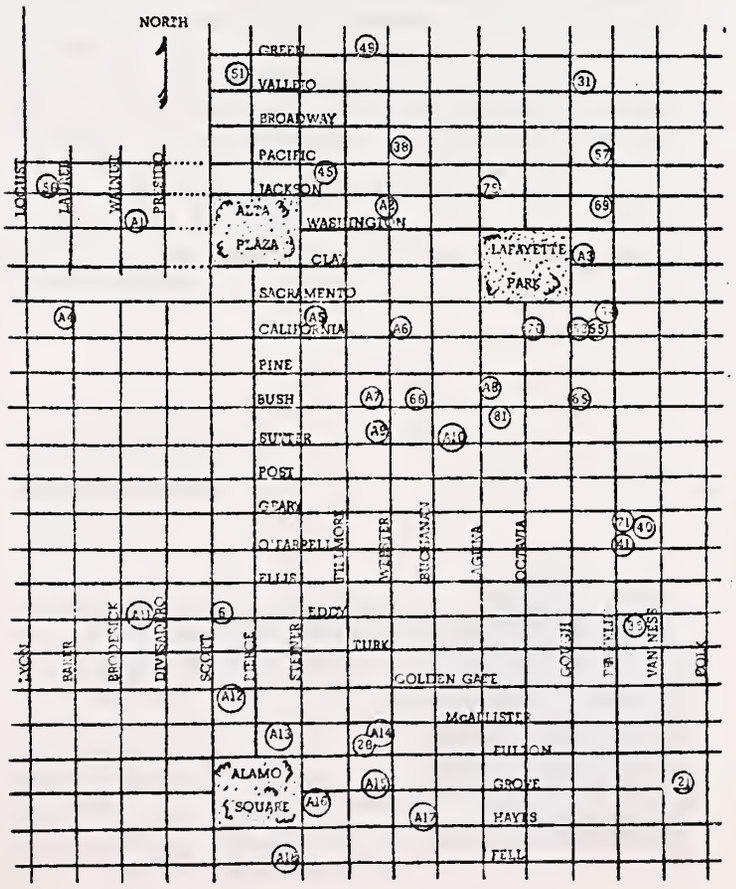
In 1891 construction began on the new gas works of the San Francisco Gas Light Company. The operation gave Gas House Cove its name, since warmed water, returned to the Bay through large pipes, made swimming very popular there. The complex was hailed as the most modern and best designed in the country, a tribute to its architect, John B. Crockett. The firm was absorbed by the Pacific Gas & Electric Company in 1905, and the building was used for storing company records from 1906 to the mid-1950's, when it became an antique shop. The landscaped areas between the buildings in the original complex were used by refugees following the 1906 Earthquake and Fire. Richardsonian-Romanesque in its styling, this red brick building is the only one of the original complex left standing and retains over the doorway the name "S. F. Gas Light Company".

WESTERN ADDITION, Map D

ROOS HOUSE
3500 Jackson Street

Landmark 56

Built by architect Bernard Maybeck in 1909 for Leon L. Roos, a philanthropist and partner in Roos Brothers clothiers, this house has been described as Maybeck's "most urbane residence." The three-story wood frame house is an adaptation of old English half-timber style combined with Gothic influence. The focus for the exterior is above the loggia extrance, where an elaborate balcony is housed between two small windowless bays. The interior features a generous use of redwood, skylights, doors covered in amethyst velvet, and a collection of ancient flags and banners. Present use is residential.



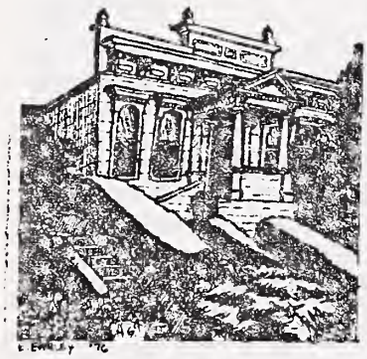
3340 Washington Street

Appendix A1

This Period Baroque house, built in 1912 for Andrew Bergerot, a leader of the French community, shows the influence of the French architectural environs of the times of Napoleon III. A desire for a return to symmetry, combined with an abundance of detail, is characteristic of this architectural style.

LEALE HOUSE
2475 Pacific Avenue

Landmark 45



This house was originally part of a 25-acre dairy ranch operated in the 1850's, and may have been the original ranch house. Very early records were lost, but the house is believed to have been built around 1860, and was bought by John Leale, a San Francisco Bay ferry boat captain, in 1886. According to neighbors, the Leales entertained extensively, and were acquainted with many prominent San Francisco families. Captain Leale added a separate elaborate playhouse for his daughters, and after his retirement in 1914 turned this cabin into a storehouse for his collection of nautical memorabilia. The main building is a one-story Italianate structure with a basically symmetrical facade and ornamentation characteristic of the period. Its present use is residential.

CASEBOLT HOUSE
2727 Pierce Street

Landmark 51

Henry Casebolt was a wealthy pioneer carriage and car builder, inventor and transit operator in the mid and late nineteenth century. His outstanding success was the construction and operation of a horse car line on Sutter Street which brought him national fame and contracts to build cable lines in Chicago, Kansas City, Philadelphia, Cleveland and St. Louis. Casebolt had this three-story wooden frame residence built in 1865. The house, on a hill near his carriage factory in Cow Hollow,

once shared property with a barn, windmill, artesian spring and lake with an artificial island. It is a masterpiece of the Italianate style. The front porch, flanked by twin staircases and supported by Corinthian columns, create a grandiose effect. The roof cornice contains ornately carved consoles, dentil moldings and frieze. The second floor windows are surmounted with elaborate pediments.

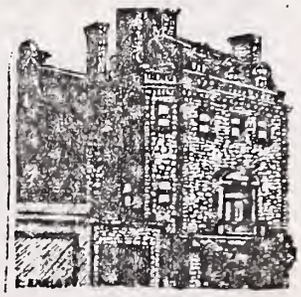
SHERMAN HOUSE
2160 Green Street

Landmark 49

This house was built in 1876-77 for Leander S. Sherman, founder of one of San Francisco's oldest businesses, Sherman Clay. The family's orientation being strongly musical, the house was designed to allow for musical performances and entertainments by many of the leading musical figures of the day, such as Ole Bull, Lotta Crabtree, and Paderewski, as well as members of the Sherman family. Sherman Clay and Company was also instrumental in the establishment of the Opera and Symphony in San Francisco. The house is predominantly Italianate, with an asymmetrical facade and mansard roof. The skylighted three-story music room occupying the entire west wing is of particular interest. The private residence has been called "Victorian Baroque," and is considered to be a fine example of the transition between the Italianate style and later, more eclectic architectural styles.

BOURN MANSION
2550 Webster Street

Landmark 38



The clinker-brick Italianate mansion with its prominent brick chimneys was designed in 1896 by Willis Polk as a townhouse for William B. Bourn. Bourn was president of the Spring Valley Water Company (the predecessor to the San Francisco Water Department) and head of Pacific Gas and Electric Company and the Empire (gold) Mining Company of Grass Valley. Until his death in 1936, he was one of the last surviving empire builders of the West. In 1945, the house was leased to the New York Herald Tribune to house its reportorial staff covering the founding of the United Nations, and was the scene of many receptions and parties for foreign dignataries. The exquisite interior remains in outstanding condition, and a small garden and conservatory remain in the rear, although the spacious lawns are gone.

WEBSTER STREET HISTORIC DISTRICT (proposed)
2209-2253 Webster, 2238-2250 Webster, 2301-2321 Webster, 2373, 2389, 2400 and 2405 Washington, and 2301-2317 Jackson

Appendix A2

Of these 25 properties, 22 were built 1878-1880, in rows of detached and party-wall Italianate houses. People such as bookkeepers, a liquor dealer, a chemist-assayer, and an Army quartermaster clerk bought them for $3000 to $6000. John A. Remer, architect of the Baldwin Hotel, designed those north of Washington for The Real Estate Associates, which built about 1,000 houses in San Francisco during the 1870's. Operating rather like modern tract-builders, this corporation offered real bargains and financing to "those seeking HOMES." Its president, William Hollis, was known for his real estate acumen. Most of the other houses were built by Henry T. Hinkel, a respected but much smaller operator. His brother, Charles Hinkel, built a row of eight houses on Washington, of which No. 2405 is included here. Today most of the units are residential, sixteen as single-family houses.

WHITTIER MANSION
2090 Jackson Street

Landmark 75

W. Frank Whittier, a successful merchant, commissioned architect Edward Swain to build this stone mansion in 1894. The house, built for approximately $152,000, seems to have been used as a town house, particularly for the fall and winter social season in The City. With its circular corner towers, the building is predominantly Richardson Romanasque and Queen Anne in style and has an exterior of red Arizona sandstone. In 1941 it housed the Nazi consulate for two months, after which time all propaganda agents were ordered out of the country. The California Historical Society purchased the building in 1956 for its headquarters. Public tours are available.

2000 and 2004 Gough Street

Appendix A3

Built in 1885, No. 2000, a subdued Queen Anne, shows a variety of roof shapes, whereas No. 2004, built in 1889, is Queen Anne at its most vivacious.

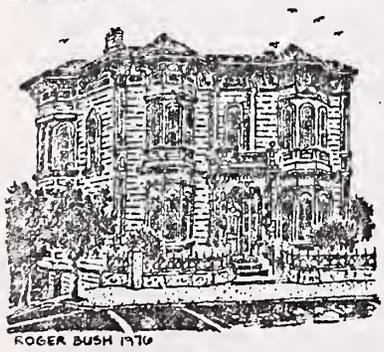
HAAS-LILIENTHAL HOUSE
2007 Franklin Street

Landmark 69

This outstanding example of Eastlake-Queen Anne architecture was built in 1885-86 for wholesale grocer William Haas by architect Peter Schmidt. The house remained in the family until 1973, when it was deeded by the Haas and Lilienthal families to the Foundation for San Francisco's Architectural Heritage for use as its headquarters. The frame mansion has many fanciful, imaginative details, as the architectural style encouraged the abandonment of the rigid orderliness of earlier Victorians. The most prominent feature of the exterior is a corner tower, composed for most of its height entirely of windows, some of which are stained glass. At each floor level, the ornamentation and shape of the tower vary. Listed in the National Register of Historic Places, the house is open to public tours.

TALBOT-DUTTON HOUSE
1782 Pacific Avenue

Landmark 57



William C. Talbot built this house in 1875 for his daughter Mary and her husband, Henry Dutton, Jr. Maine-born Talbot was engaged in lumber trade in South America and Hawaii. With his brother-in-law, Andrew J. Pope, he formed the shipping firm of Pope & Talbot. In 1905 the property was purchased by Jacob Goldberg, founder of Goldberg-Bowen, grocers to the elite. In the following years renovations were made and the dwelling had been converted to multiple units when it was purchased in 1957. The new owners restored it with the aid of early photographs. This wooden frame structure is an excellent example of an Italianate townhouse. The symmetrical facade consists of three vertical divisions. An extradordinarily ornate portico shelters a recessed entryway with marble mosaic floors.

BURR MANSION
1772 Vallejo Street

Landmark 31

Ephraim Willard Burr, Major of San Francisco from 1856 to 1859, commissioned this Italianate mansion as a wedding present for his son, Edmund, who married Anna Barnard in 1875. The building, designed by Edmund M. Wharff, withstood the 1906 Earthquake but slipped from its foundation. Ninety-three jacks were required to put it back in place. Chiefly Italianate in style, it has also been called Georgian. Its design was influenced by the then prevalent Second Empire style of French architecture, as shown by its mansarded third floor. The lower stories are covered with slightly-incised (rusticated) wooden siding, while the third floor is covered with fish scale and squared shingles, alternating in rows of three. Quoins, here simulated in wood, create an effect of strength and ornamental finish at the corners. The building has suffered no exterior changes or deterioration from its original construction and is now occupied by the International Transactional Analysis Association.

EDWARD COLEMAN HOUSE
1701 Franklin Street

Landmark 54

This imposing Queen Anne structure was built in 1895 by architects Salfield and Kohlberg for successful gold miner Edward Coleman. (Coleman's brother John lived nearby in the house which is now Landmark No. 53.) The residence became a boarding house and card-play-

ing club after 1913. Today it has been converted into law offices. The building features two dominant corner towers and beautiful exterior ornamentation. The interior is no less impressive, and is distinguished by a lovely stained glass window over the stairway. Together with its neighboring houses, this building forms an enclave of significant and well-preserved Victorian architecture.

LILIENTHAL/ORVILLE PRATT HOUSE
1820 California Street

Landmark 55

The Lilienthal/Orville Pratt House, built in 1876, is heavily ornamented, and shows a definite Stick style influence in the Italianate facade.

The house was a wedding gift from Louis Sloss, Sr., to his daughter, Estelle Sloss Lilienthal. Through the years, it has been owned by several notable San Francisco families: the Sloss family, who made their fortune in Alaskan seal skins; the Pratts (related by marriage to the Wilsons, one of whom was the third President of the San Francisco Bar Association); the Lilienthals; and the Branstens. During the Bransten ownership, this house and three adjacent buildings owned by this family formed an enclave of significant Victorians in an almost park-like setting. In recent years, the house had been divided into flats and was rapidly deteriorating, but its recent purchase will hopefully start a new phase in its life.

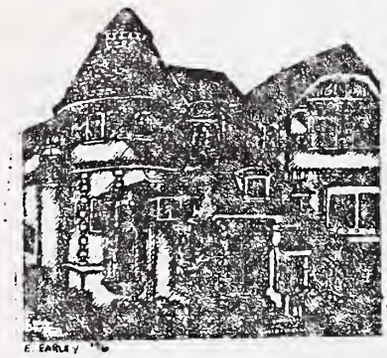
WORMSER-COLEMAN HOUSE
1834 California Street

Landmark 53

This beautiful example of Italianate Victorian craftsmanship was built in 1876 for Isaac Wormser, a merchant whose descendents founded S & W Fine Foods. John Coleman, a successful gold miner, bought the house in 1895, and it has been passed down in his family ever since. Coleman purchased adjoining land to give the house its present 137½-foot frontage, which is bounded by an ornate 19th Century wrought iron fence. The private residence has 20 rooms, distinguished by a grand staircase set off by a large stained glass window.

ATHERTON HOUSE
1990 California Street

Landmark 70



Restless and bizarre in conception, this massive eclectic combination of Queen Anne and Stick – Eastlake styles was built in 1881 for Chilean-born Mrs. Dominga de Goni Atherton, widow of historically prominent trader and investor, Faxon Dean Atherton. She lived in the house until her death in 1890, and the children of her famous daughter-in-law, authoress Gertrude Atherton, stayed there in her care while their mother traveled abroad seeking ideas and publishers for her novels. Edgar Mills, brother of Darius Ogden Mills of the Bank of California, acquired the house in 1890 and lived there approximately nine years, after which it had a succession of prominent owners. In 1913-1914, while still a private residence, it became headquarters of the fledgling Junior League of San Francisco, started by the granddaughter of the owner. In 1923, the architect Charles J. Rosseau purchased the property and had it carefully divided into 13 dwelling units. Restoration of this multiple residence in 1975 has enhanced its unaltered exterior. The house is rumored to have a ghostly presence.

TEMPLE SHERITH ISRAEL
2266 California Street

Appendix A6

This pioneer stronghold of Reformed Judaism was erected in 1904 and has been continuously occupied by a congregation organized in 1850. Used as temporary Hall of Justice for two years following the 1906 Fire, the auditorium served as the courtroom in which political boss Abraham Ruef was indicted on 65 counts of extortion, tried, and sentenced to 14 years in San Quentin. The main facade, with its huge rose window, is characterized by a Roman arch and a recessed entrance.

2509 Sacramento Street

Appendix A5

This richly ornamented one-story Stick style cottage was built in 1886.

1805 through 1817 Baker Street

Appendix A4

This fine row of one-story Italianate cottages was built in 1882 by William F. Lewis, father of writer Oscar Lewis.

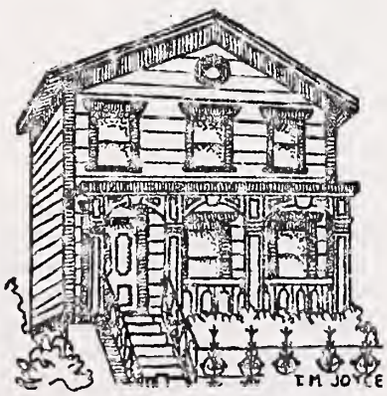
2100 Block of Bush Street

Appendix A7

This distinguished block of largely Italianate homes was built in the mid-1870's and early 1880's. The steps between Nos. 2109-11 and No. 2115 Bush lead to Cottage Row, c. 1874, one of San Francisco's walkways comparable to an English mews.

STANYAN HOUSE
2006 Bush Street

Landmark 66



One of the oldest houses in San Francisco, the Stanyan House remained in the family for five generations. Aside from its age, its architecture gives it a claim to uniqueness in The City, as it is of typical New England architecture and suggests a simple farmhouse. It was built in 1852 for Charles Stanyan who was later on the Board of Supervisors. Prefabricated and shipped around the Horn from Boston, it has two stories and fourteen rooms and a pitched roof. An old photograph shows the house set in the middle of several neatly landscaped lots, with children, adults, and ponies posed stiffly on the broad lawns. A wooden balustrade set atop a stone bulkhead surrounds the premises. Today only a small garden area remains in front of the stairs leading to the verandah.

BUSH STREET TEMPLE
1881 Bush Street

Landmark 81

Originally designed by Moses J. Lyon in 1895 as a house of worship, the structure was the home of Congregation Ohabai Shalome, a group of dissenters from Congragation Emanu-El. The most prominent feature of the temple is the Venetian tracery which screens a loggia in the center of the facade. The tripartite division of the facade also shows Venetial influence. In addition, there are elements of the Romanesque and Moorish styles. Until recently, this structure was the headquarters for the Zen Soto Mission of San Francisco.

1800 Block of Laguna Street

Appendix A8

This typical row of 1880's houses combines somewhat modified Italianate, Mansard, and Stick-Eastlake details. The row is one of the most photographed in San Francisco.

TRINITY EPISCOPAL CHURCH
1663 Bush Street at Octavia

Landmark 65

Trinity Church is the oldest Episcopal congregation in California, founded in 1849 by Reverend Flanel Scott Mines, who is buried on the site. The present church edifice was designed by Arthur Page Brown and built in 1892-93. The Norman style building, modeled on Durham Cathedral in England, is of rough-hewn Colusa sandstone. It stood unscathed through the 1906 Earthquake and Fire. A stained glass window high in the middle of the north transept is by Louis Tiffany. This priceless window was originally designed for a church that was destroyed in 1906. Within the Church is a bronze angel supporting a lectern which is the work of Tiffany's company.

DOUBLE HOUSES
1700 Block of Sutter Street

Appendix A10

No. 1745-51 is a Stick style double house built in 1884, while No. 1771-77 is an Italianate double house built in 1881. A later version of the Stick style is demonstrated in the double house at No. 1781-87, built in 1885.

1735-37 Webster Street

Appendix A9

This classic example of a Stick frame house was built c. 1880 and is notable for its elaborate embellishments. The house was moved to its present location from 773 Turk Street in December 1974 by the San Francisco Redevelopment Agency. Six inches were removed from its south bay in order to slip it into its new site, where it has undergone a complete restoration.

HOLY CROSS PARISH HALL
1820 Eddy Street

Landmark 6

Holy Cross Parish Hall is the oldest wood frame church building standing in San Francisco. The materials for the Classical Revival style building are said to have been shipped around the Horn. It was originally constructed on a portion of the site of the present Palace Hotel in 1854 and was thereafter moved twice: In 1873 to Eddy Street between Laguna and in 1891 to its present location. Here it was used first as a church, then as acting Cathedral from 1885 to 1891 during the construction of the now destroyed St. Mary's Cathedral on Van Ness Avenue. The building now serves as Parish Hall for Holy Cross Parish.

1966 Eddy Street

Appendix A11

This shingle English Tudor/German Bavarian home was built c. 1891 by an Irish physician, Dr. G. J. Sweeney. A year in construction, it features a peacock motif stained glass window on the staircase, extensive redwood paneling, three fireplaces, and windows opening on a central pivot rather than sash. A permit was issued for a stable in 1903 and for a carriage house containing a cistern or well in 1911. In 1921 a kitchenette was added for the convenience of Mrs. Sweeney, who had become an invalid during an influenza epidemic. The 1900 block of Eddy Street was called "Pill Hill," as several physicians made their homes there.

1513-1531 Golden Gate

Appendix A12

These Italianate row houses were built by The Real Estate Associates in 1875-1876. Original owners include an attorney, a pressman, a salesman, and the co-owner of Pioneer Iron Works. The panels over the windows contain filigree work.

1345-49 McAllister Street

Appendix A13

This Neo-Baroque/French Second-Empire/Art Noveau building was originally constructed as three eight-room flats c. 1895 by a wealthy tobacco and spice merchant. The house was supposedly occupied by the families of his two daughters as well as his own family. The top flat is connected to a 600-square-foot ballroom with two large oval dormers. The ballroom was used for plays and social functions. The original dining rooms at the rear of the flats had beamed ceilings lighted with rows of light bulbs. Formal entrances for each flat also have beamed ceilings, and the shell-shaped front entry is copper. The facade detail is remarkably ornate, with stucco sphinxes, Hercules figures supporting the cornice. and flowing female figures sculpted around the oval glass of the doors. In 1967, each flat was divided in half.

FIRE HOUSE FACADE
1051 McAllister Street

Appendix A14

This 1878 firehouse originally housed Hose Co. No. 6 and Engine Co. No. 14. When the Redevelopment Agency razed

adjacent structures in the 1960's, it was intended to preserve this building and use the facade as the entrance to the inner court of the new housing complex. However, the building was accidentally demolished. The fragments were saved, and the facade was reconstructed by an expert cabinetmaker, using old photographs of the original building as guides. The rear side of the archway was assembled by the cabinet maker according to his own design, using architectural fragments removed from other neighborhood buildings slated for demolition. Thus, the new facade was assembled in 1970 from bits and pieces of gingerbread from existing buildings much as the original building had been assembled from bits and pieces chosen from an architectural gingerbread catalog.

OLD HOLY VIRGIN RUSSIAN ORTHODOX CATHEDRAL
858-864 Fulton Street

Landmark 28

Built in 1880 as St. Stephan's Protestant Episcopal Church, this late German Renaissance building was sold in 1930 to the Russian Orthodox Church. This congregation used the building as their main cathedral until 1961 when the new cathedral of the same name (hence the designation of "old" for this building) was built at 26th and Geary. For the present, the Fulton St. church remains a consecrated cathedral for the dwindling Russian community in the neighborhood. Until the Redevelopment activities of the late 1960's demolished its neighbors, the church was hidden within a row of apartment buildings. Now, the steep, double-pitched roof stands out as a real landmark over the adjacent new two-story residences of Friendship Village.

800 Block of Grove Street

Appendix A15

The 800 block of Grove Street remains today a mixture of Victorian architecture. No. 823 was built in 1870 in Federal style, featuring handsome front doors. No. 813 is a simple Italianate with outstanding stained glass doors, built in 1888. On No. 814, built in 1882, fluted Corinthian columns grace the Italianate style. John Hinkel, an early contractor and "tract" builder, once resided at the home he built at No. 825 in 1877. A ballroom is contained in No. 824, the largest home on the block, an Italianate with Stick influence built in 1886. No. 834, built in 1874, is an Italianate with plain Corinthian columns and has the original glass chandeliers and frescoed ceiling.

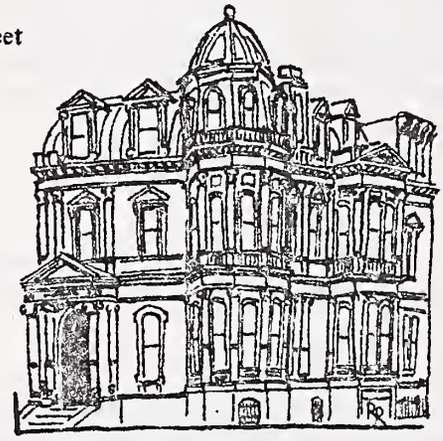
710 through 720 Steiner Street

Appendix A16

Constructed around identical floor plans by carpenter-builder Matthew Kavanaugh in 1894-95, these Queen Anne row houses have subtle variations in their exterior detail. Often photographed, perhaps their most famous picture is in the collection of the Maritime Museum and shows refugees watching from Alamo Square as the smoke from a burning San Francisco rises behind the row on the day following the 1906 Earthquake.

700 Hayes Street

Appendix A17



This 1880 Italianate/Queen Anne/Greek Revival was built by Asa Fisk listed in the City Directory as loan broker and realtor. Occupied by the family up to 1920, it is unaltered today. Elaborately carved South American mahogony was used throughout, with stylized owner's initials on door panels. This same wood was used on all eight fireplace mantels. The 65 double-hung sash windows are unique in that the upper sash lowers, revealing a full panel of metal screening for ventilation. Original forced air heating incorporated beautiful wrought iron grills in each room. The double parlor has the original bronze gas chandeliers, wallpaper and gold-leafed molding. A nine-foot burled mahogany newel post dominates the grand staircase. The third floor contains the ballroom and a greenhouse. Bathrooms are fitted with carnelian marble fixtures and the same material is used for flooring. The basement contains the wine cellar, laundry room, and an area with a horse trough.

601 Steiner Street

Appendix A18

This striking mixture of Queen Anne and Colonial Revival was built in 1891 for railroad contractor James Scobie. The house

has two Queen Anne towers and many lofty gables. In 1958, the Protestant Episcopal Church purchased the building for use as a rehabilitation center.

SAN FRANCISCO CITY HALL
Civic Center

Landmark 21

Designed by the firm of Bakewell and Brown and completed in 1916, this building is the focal point of one of the grandest classical municipal complexes in the country. The French Renaissance exterior is further complemented by the interior of the building, designed by Louis Bourgeois, also in the grand Beaux Arts tradition. The central feature of the interior is the grand staircase in the central rotunda which leads to the Chamber of the Board of Supervisors, with its superbly carved oak paneled walls. The magnificence of the interior and exterior of this imposing building has resulted in its being used frequently for important official functions.

STADTMULLER HOUSE
819 Eddy Street

Landmark 35

This elaborate Italianate house was built in 1880 for Frederick D. Stadtmuller, who became a partner in the Walter Schilling Company, purveyors of California wines and brandies. P.R. Schmidt was the architect. After passing through gradual deterioration and use as a rooming house, the building has been restored and is now an outstanding example of adaptive re-use as a group of law offices. The interior and exterior have superbly detailed woodwork and there are also fine lighting fixtures and hardware of the period in the house.

ST. MARK'S EVANGELICAL LUTHERAN CHURCH
1135 O'Farrell Street (Vacated Portion)
Between Franklin and Gough

Landmark 41

The Lutheran Church in California had its beginnings in 1849, and the present red brick Romanesque structure, designed by Henry Geilfuss, was dedicated in 1895. Because of its location west of Van Ness Avenue, barrier to greatest destruction in 1906, the Church suffered little damage and was a refuge for many injured and homeless people. The Church presents a sense of massiveness and bulk, with a recessed central facade flanked by two towers, very unequal in size and form. A great rose window dominates the upper portion of the central facade. St. Mark's has been active since 1952 in The City's redevelopment program, and its role as an "inner city" church has evolved.

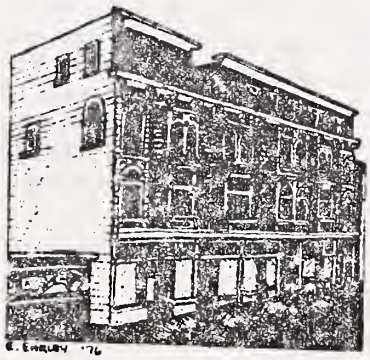
FIRST UNITARIAN CHURCH
1187 Franklin Street at Geary

Landmark 40

The present church building was preceded by one on Geary Street, which was partly designed by Thomas Starr King, the preacher and lecturer who played a major role in saving California for the Union during the Civil War. A hymn was written for its dedication by John Greenleaf Whittier, and Ralph Waldo Emerson preached there. Among other famous persons involved with the original church were Leland Stanford, Bret Harte and Andrew S. Hallidie, inventor of the cable car. The present church structure was designed by George W. Percy and built in 1887-89. It remains largely unchanged except that a bell tower and steeple destroyed in the 1906 disaster was replaced. The Church's eclectic architecture contains elements of the modified Gothic and Romanesque and is principally of dark blue-gray sandstone. The rose window, pews and wainscoting are from the original Geary Street Church, as are two pulpits made from the one used by Thomas Starr King, whose tomb is California Historical Landmark No. 691.

GOODMAN BUILDING
1117 Geary Street

Landmark 71

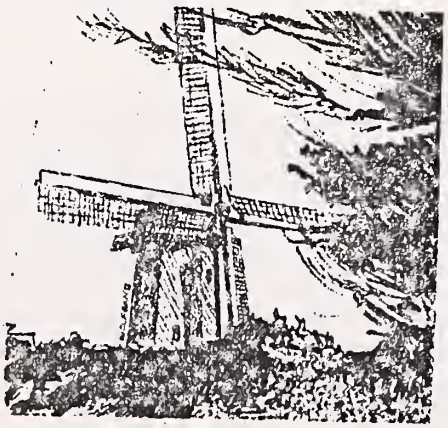


Built by Frenchman Joseph Emeric in 1869 as his residence, the building was sold in 1900 to Sarah and Abraham Goodman. From 1906, the structure underwent major remodeling under the direction of Rousseau and Son, Architects, as the Goodmans raised the existing two-story building 12 feet and erected five stores for commercial use below and converted the upper two floors to hotel rooms and office space, adding a mansard-roofed fourth floor. Today the third floor facade remains intact and unchanged since 1869 and some of the extant detailing includes the letter "E" for Emeric in the arched window heads. The carving and scroll work are typical of early Italianate style. The building currently is used for artists' studios.

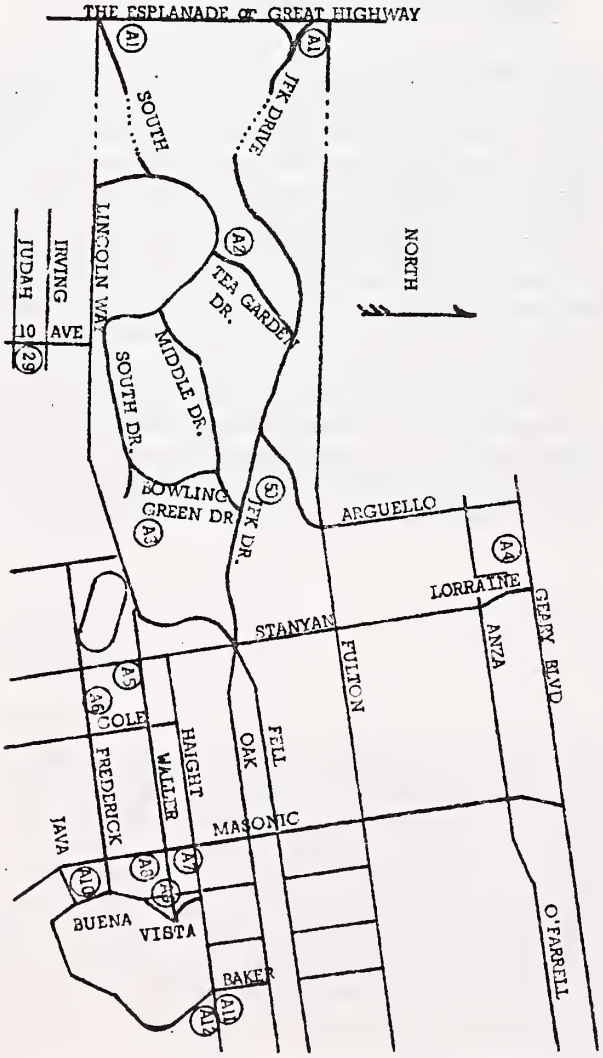
HAIGHT/ASHBURY–GOLDEN GATE PARK, Map E

MURPHY AND DUTCH WINDMILLS
Northwest and Southwest corners of Golden Gate Park at Great Highway

Appendix A1



To take advantage of the prevailing westerly winds and supply the irrigation system of the largest man-made park in the world, the Dutch (or North) Windmill was constructed in 1902, followed by the Murphy Windmill in 1905. The Murphy was, at the time of its construction, the largest windmill in the world, with sails spreading 114 feet from tip to tip. In 1927, these examples of vigorous utilitarian architecture were equipped with electric pumps to supply 15 million gallons of water a day to the Botanical Gardens and over two million trees. With the electrical system in operation, the mills were allowed to deteriorate and the sails fell to the ground. An eleven-year campaign has nearly realized a $250,000 restoration fund. Raised by contributions from citizens and with labor donated by the Navy's Seabees, the fund will be used to recondition the windmills and restore their sails. Dedication of this Bicentennial project was held June 27, 1976.



JAPANESE TEA GARDEN
West of Music Concourse in Golden Gate Park

Appendix A2

This Victorian interpretation of a Japanese garden was a chief attraction of the 1893-4 California "Midwinter International Exposition," which occupied 160 acres in the general area of today's museum complex. The entrance gate and teahouse date from the fair, which was designed to stimulate a business revival after the nation-wide depression of 1893 caused the failure of eighteen local banks. From 1910-42, the family of Makoto Hagiwara lived in the garden, cared for it, and improved upon the original concept. Today the garden is operated by the San Francisco Park Commission.

THE OLD FIRE HOUSE, ENGINE 22
1343 Tenth Avenue

Landmark 29

In 1962 when Engine 22 moved from the Old Fire House on Tenth Avenue, it ended 64 years of fire service for the first firehouse in the Sunset District, built in 1899. Since 1969 the building has been owned and used by the Community Effort for Disturbed Children, and has been restored and converted by them for use as the San Francisco Children's Center. The two-story wood frame Victorian sports a bell tower and has two exterior finishes – shiplap timber on the ground floor and shingles on the tower and upper floor.

GOLDEN GATE CONSERVATORY
North of John F. Kennedy Drive,
East end of Golden Gate Park

Landmark 50

This Victorian style conservatory is one of the largest in the country. It was built by Lord & Brunham, a firm of greenhouse manufacturers in New York, between 1878 and 1879 and shipped around the Horn. Modeled after the conservatory in the Royal Botanical Gardens in Kew, England, it was intended for the San Jose estate of San Francisco magnate James Lick. The Conservatory, still in its shipping crates, was purchased after Lick's death by a group of 27 prominent San Franciscans and presented to The City. It became the first and most important building in Golden Gate Park. The Conservatory, constructed of 33 tons of glass on a wood and iron framework and bonded with three tons of putty, utilized the early techniques of mass production. It is California State Landmark No. 841.

CHILDREN'S HOUSE (Sharon House)
Children's Playground off South Drive, Golden Gate Park

Appendix A3

The Children's House and adjoining playground were built in 1887-88 with a bequest from the estate of Senator William Sharon, who had become wealthy from the Constock Lode. The project was completed in the first year of the superintendence of John McLaren, who also supervised the original landscaping. It was designed by architects Percy and Hamilton and consulting engineer William Hammond Hall, and was constructed by M. J. Kelly. Romanesque arches with intricately-carved decorations distinguish the main entrance. The original slate roof with copper ridge ornamentation collapsed in the 1906 Earthquake and was replaced with a tar-paper roof. The ground floor level was used as a playroom and the main floor was a restaurant. An upper level provided quarters for a caretaker. On the south and east sides a wide veranda enabled parents to watch their children in the playground. A fire in April 1974 gutted the main and upper floors. Restoration is now awaiting availability of funds.

SAN FRANCISCO COLUMBARIUM
1 Lorraine Court

Appendix A4

The Columbarium, built in 1894, was partially destroyed in the 1906 Earthquake and Fire. When it was rebuilt in 1907 by architect B. J. S. Cahill, the exterior was made Baroque in style, while the interior retained the original Renaissance style. The dome on the structure symbolizes renewal and growth. The stained glass windows are noteworthy, as are the predominantly handmade details. The last vestige of the old Lone Mountain Cemetery, the Columbarium contains 13,000 cremated remains and room for about 900 more. Registered under the Homestead Act, by law the building can be neither destroyed nor removed.

1757 Waller Street

Appendix A5

This firehouse built in 1896 was used by Hose Company No. 30 until 1959. Though built near the turn of the century, it exudes the character of Gold Rush architecture.

781-83 Cole Street

Appendix A6

Water service was connected in 1898, when this building was the private residence of Mr. Henry Rowe. Later converted to flats, this very individual Queen Anne has a particularly definitive tower.

1200 Block of Masonic, East Side

Appendix A7

Of 1890 vintage, this is possibly the finest remaining row of Queen Anne tower houses in The City.

1300 Block of Masonic, East Side

Appendix A8

A fine example of Stick style row houses, this group exhibits a contrast in architectural thrust to those in the 1200 Block of Masonic. It is thought that several of these houses were once detailed with wrought iron.

737 Buena Vista West

Appendix A9

This freely-interpreted Colonial Revival house was built in 1897 for Floyd Spreckels. It features fan-lighted windows and round windows with garlands below. The attic was used as a studio by authors Jack London and Ambrose Bierce.

601 Buena Vista West

Appendix A10

A private residence for Mrs. Ella Margrave at the time water service was connected in 1895, this Queen Anne with its arched portico entrance is now three flats.

1080 Haight Street

Appendix A11

This house is a large Queen Anne built c. 1890 next to Buena Vista Park. A German architect named Rabin designed the house for Dr. John C. Spencer, a prominent California surgeon. At that time the house and surrounding lands had its own water supply and purification plant. In 1909 an adjoining house to the rear was replaced by the present garages. James Costello, owner and President of O'Conner & Moffitt Dry Goods Company (which was later acquired by Macy's) bought the house in 1909 and his family owned it for almost half a century. The house features a prominent polygonal tower, a second partial turret, palladian windows, large carved wood exterior details, triple arched front entry porch, and many gables on a high steep roof. The interior has intricate parquet floors, stained glass windows filled with faceted crystals, carved oak columns, and an aquarium built into the dining room.

1081 Haight Street

Appendix A12

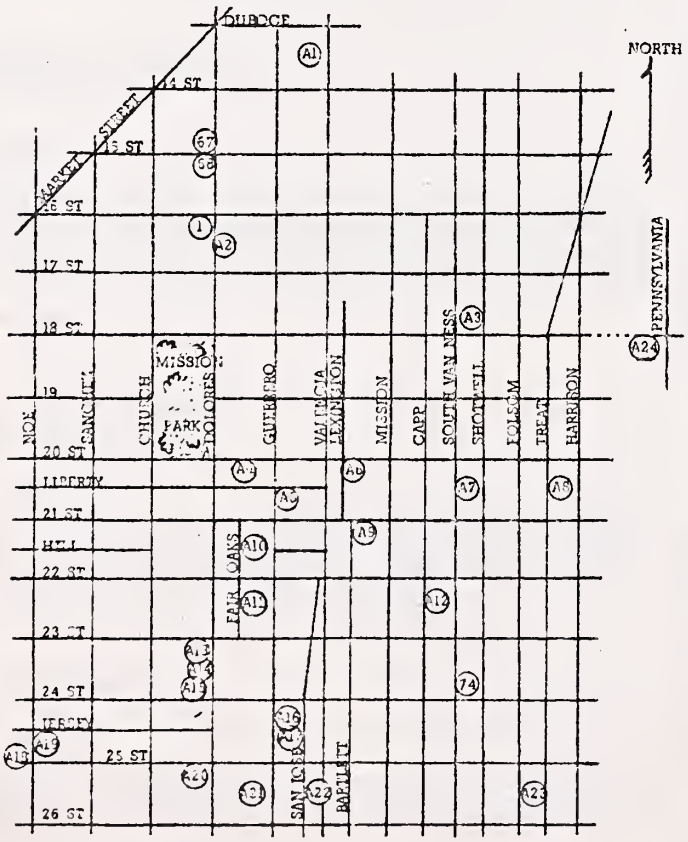
The "Flatiron" pattern of this house was common in both commercial and residential corner architecture at the time of the construction of this Queen Anne variation in 1890.

INNER MISSION, Map F

LEVI STRAUSS & COMPANY
250 Valencia Street

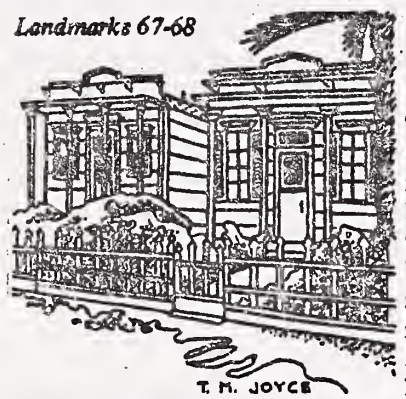
Appendix A1

When Levi Strauss arrived in San Francisco in 1850 to sell a small stock of dry goods, a miner asked him for rugged pants that would withstand the rigors of prospecting. Strauss made him a pair from some canvas he originally intended to sell for tents. From that beginning, the company has grown to more than 30 modern factories, but continues to operate this Victorian frame facility that was under construction in 1906. During the Depression, rather than face unemployment, the workers rebuilt the floors, which are still in use. By the 1960's the building was obsolete, but a decision was made to remodel rather than relocate to an outlying industrial area. The renovation was completed in 1970 with the addition of stair towers at all four corners. The playground in front of the factory has been there from the beginning, designed for use by employee's children and the community as well. The entire plant still largely serves its original purpose.



TANFORAN COTTAGES
214-220 Dolores Street

Landmarks 67-68



These cottages are considered to be the oldest residences in the Mission District. They reflect the urbanization of 1850's San Francisco, most likely having been built after a plank road was extended into the Mission from downtown. During their long history since construction c. 1850-51, these houses have passed through many hands; in the 1890's the house at 220 Dolores was owned by James Boland, a florist and landscaper. He is presumed to have planted many of the exotic plants and trees still in the gardens today. Mr. Boland married Mary Tanforan, for whose family the cottages are named. They are small, one-story frame structures made of redwood, in what has been called a simplified Greek Revival style. They are very similar to many houses in New England. The original carriage house still exists, along with the greenhouse at the rear of 220 Dolores. As in the past, the houses are used today as residences.

MISSION DOLORES
320 Dolores Street at Sixteenth Street

Landmark 1

The site for the Mission, along with that for the Presidio, was chosen and marked by Juan Bautista de Anza in 1776. A temporary church, the sixth California mission founded, served until 1782, when work began on the present Mission Dolores, which was completed nine years later by the Franciscan friars and Indians. The walls of the Mission are of four-foot-thick adobe bricks. The red tiles of the roof and redwood beams were crafted by Indians. No nails were used in the building, which was secured by rawhide thongs and pegs made from the wood of manzanita shrubs.

The high wooden ceiling still bears traces of the once-bright decorations painted by the Indians, who used reds made from cinnabar and yellows from the ochre clay of the Peninsula. A number of objects dating from the Spanish-American period are still in use, including brass bells at the peak of the roof that were cast in Mexico in the mid-1700's. The Mission community in the early 1800's included about 1500 Indians, who worked in the fields and workshops of the Mission in return for the food, clothing, and shelter provided by the friars. The buildings surrounding the Mission which served as housing and workshops have been long gone. Adjacent to the Mission on the south is The City's oldest cemetery. The headstones of such early San Franciscans as Don Luis Antonio Arguello, first Governor under Mexico, and Don Francisco de Haro, first Alcade of San Francisco, are still on view. Also buried there are two 1856 victims of the Vigalantes. The Mission survived three major earthquakes before its restoration in 1920 under the direction of Willis Polk. It was possible to retain the old trusses and roof tiles during insertion of new steel trusses, as well as to restore architectural details which had previously been altered. Mission Dolores, the oldest unaltered building in San Francisco, is used today as a church, as it has been continuously during its long history. It has been designated as an official California landmark and a national historic landmark.

NOTRE DAME SCHOOL
347 Dolores Street

Appendix A2

The present mansarded structure of frame and stucco was built in 1907 on the foundations of an earlier convent dynamited to contain the 1906 Fire east of Dolores Street. The convent and day school is enclosed by the iron fence from the original building.

SAINT CHARLES SCHOOL
3250 Eighteenth Street

Appendix A3

Used for church services until 1894, this 1887-88 building has the central tower of the Italian Villa style, as well as the delicate squeezed pediments over the many windows.

3755 20th Street

Appendix A4

Hans H. Birkholm, a Danish seaman, made his home here in 1887 when this large house was built for him. He became

Danish Counsul for San Francisco in 1900. He used the top floor for his study, from which he could see ships entering port with his telescope. The lower stories contain double parlors with mantles from Denmark, a beautiful newel post on the stair bannister, and four or five bedrooms. Its tiers of Italianate bays are decorated with pipe-stem colonettes and carved panels, their slender windows rising to rounded, ribbed corners and central keystone brackets. A double door entrance is recessed under a hood mold portico, supported by fluted Corinthian columns, and crowned with a balustrade, which has two urn finials at each end.

LIBERTY/HILL DISTRICT

Liberty Street between Dolores and Valencia, Guerrero Street between Nineteenth Street and Hill, and Hill Street between Guerrero and Valencia

This area, spared by the 1906 Fire, is one of the few parts of The City where whole blocks of Victorian homes exist largely intact. The Second Empire Italianate at No. 180 Liberty was completed before 1871, with the second story added in 1895. It was included in the Victorian Alliance August 1975 House Tour. Of historic interest is the Italianate house at No. 159 Liberty, where Susan B. Anthony visited the wife of Judge Daniel J. Murphy, who was interested in woman's suffrage. Although spotted with modernization, several restorations on the block-long section of Hill Street preserve a good deal of its original character. At the foot of Hill Street, No. 1051 Valencia is a 19th Century commercial building, supplying paint and wall-paper to the area since before 1900. Particularly striking are No. 58 Liberty, an Italianate built in 1876, and No. 70 Liberty, an 1871 Italianate. No. 845 Guerrero was built before 1871, and this well-proportioned Italianate was included in the Victorian Alliance August 1975 House Tour. At No. 827 Guerrero, the combination of a Queen Anne tower, a Gothic front window, and a Moorish doorway gives an exotic feeling to the 1880's exterior.

300 Block of Lexington Street

Appendix A6

Built largely in the 1870's and early 1880's, this block contains many fine examples of "working man's houses." The row on the west side of the street was once virtually identical flat-front Italianates. "Modernizations" of the post-World War II years have camouflaged the authenticity of some of this fine group of homes.

959 South Van Ness Avenue

Appendix A7

A survivor of the 1880's, when the Mission was an opulent residential district, this Queen Anne was built by John Coop in 1889. As proprietor of the San Francisco Planning Mill at Fifth and Bryant Streets he had readily available the craftsmen to build an outstanding home, and he included every feature then known for comfortable living. After the Earthquake, over 65 years of countless modifications and multiple occupancy took their toll before the present owner began restoring the ravaged building as a single family residence. It was seen on the March 1975 Victorian Alliance House Tour.

725 Treat Avenue

Appendix A8

The exterior of this Stick-Italianate house has been little changed since its construction around 1880. The building was the home of the Robert Hawkes Cowan family for two generations. A son, Elbert Cowan, was a music teacher and an avid collector of art and antique furnishings and for many years ballet lessons were part of the daily routine in what is now a private home.

3343-45 21st Street

Appendix A9

This heavily embellished Stick-Eastlake house was built c. 1885.

986 Guerrero Street

Appendix A10

This blend of Victorian Gothic and Stick style was built by a pioneer San Francisco architect, Charles Geddes, for his own family. It is listed in the September 1883 *California Architect & Building News* as costing $5,000, and the water was turned on in 1883. The house appears small from the front but is quite deep and has six large rooms, three of which (living room, dining room and master bedroom) have marbleized iron fireplaces. The interior has not been altered except by the conversion of the pantry into a small second bath and modernization of the kitchen and bath by the present owners. Throughout, the hardware is original. The stable in the rear, with access from Ames Alley, has been converted into a garage. The house was included in the August 1975 Victorian Alliance House Tour.

FAIR OAKS STREET

Appendix A11

Although interspersed with more contemporary buildings, this five-block-long street boasts a number of fine Victorian homes. Of particular note are No. 68, built in 1888 when Stick-Eastlake moved into Queen Anne, and No. 90-92, c. 1864, once owned by Lotta Crabtree. The double Stick style house at No. 200-202 was built in 1886. A similar house at No. 210 is late Stick style and was built c. 1889. The graceful flat-front Italianate at No. 212 was built in 1873. No. 387 was built in 1897 and is an unusual example of late Eastlake with use of Period motifs. Also built in the mid-1890's, the imposing No. 394 combines very late Eastlake and Queen Anne with a touch of the approaching Period. These and other fine houses on this unique street recall a time when the Mission was a prestigious residential district. Nos. 90-92 and 212 were included on the August 1975 Victorian Alliance House Tour.

700 Block of Capp Street

Appendix A12

Although some of these Stick style "working man's houses" built in the early 1890's have fallen victim to careless remodeling, careful restoration could revive this fine row.

FRANK M. STONE HOUSE
1348 South Van Ness

Landmark 74

This house was commissioned in 1883 by noted attorney Frank M. Stone and designed by architect Seth Babson who had worked for such famous clients as Charles Crocker and Leland Stanford. This elaborate Queen Anne house has remained almost unchanged for 90 years. The romantic round corner tower is particularly noticeable because of its near separation from the main block of the building. The lavish interior combines oak, black walnut, mahogany, Port Orford cedar, redwood and other woods, and is noted for its ornate fireplaces and elaborately frescoed ceilings and stained glass windows.

1000-1004½ Dolores Street

Appendix A13

Built in 1885 as six flats complete with maid's rooms, this elegant Stick-Eastlake apartment house remains totally intact both inside and out. Ornamentation includes eagles made by a blind woodcarver. 1065-75 Dolores is a twin to this building although obscured by asbestos shingles.

1010 Dolores Street

Appendix A14

When this large-scale Italianate residence was built between 1875-82, its handturned mahogony bannisters cost $750. each. The property had a 75-foot frontage and palms sheltered the home. Currently used as a rooming house, it could become an interesting restoration project.

1076 Dolores Street

Appendix A15

This large Stick-Eastlake was built as a single-family house by Winfield Davis, who had the water connected in 1885. The house was owned by the Davis family for approximately 75 years. At one time, the large carriage house at the rear of the property was remodeled into a billiard room, but it has since been converted into a studio apartment. In 1915, the building was converted into two flats, and the gable, which may be original, with its elaborate Eastlake carving, was apparently raised to allow for higher ceilings in the rooms at the front of the second floor. The house was seen on the August 1975 Victorian Alliance House Tour.

210 San Jose Avenue

Appendix A16

Seen on the March 1975 Victorian Alliance House Tour, this fine Italianate house was built by a carpenter named John Greenwood. The exact completion date is unknown, but connection to the city water system was made in 1878.

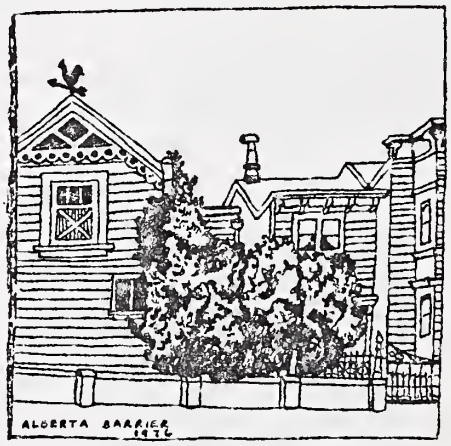
220 San Jose Avenue

Appendix A17

This residence is Italianate in style and dates from at least 1871, having been connected to the city water system in that year. In 1910, it was moved from the back of the lot to the front. Since the present owners bought the badly abused house in 1973, considerable restoration has taken place. It was seen on the March 1975 Victorian Alliance House Tour.

PARKER HOUSE
1190 Noe Street

Appendix A18



Built around 1890 in the Stick style, this corner house has the informal look of a dwelling in the country. Its porch portico, which emphasizes spindles in its design, faces Noe Street. Overlooking 25th Street, the barn-carriage house has a weathervane at its peak and an operative hay fulcrum. Original iron double gates open on a courtyard. At a later date, a kitchen area was added to link the main house with the barn. A section of the carriage house was used at one time by the Enterprise Foundry, which forged sidewalk sewer vents. In 1942, the house was purchased by its present residents from the estate of Paul Strahle. A neon sign contractor before retirement, Mr. Parker had his workshop in the barn.

1189 Noe Street

Appendix A19

A "tract-type" house of the 1890's, the original architect and owners are not known, but the connection to city water was made in 1891. Although it stands alone, there are other houses which were once very similar to it around the corner on 25th Street. This house was seen on the March 1975 Victorian Alliance House Tour.

1202 Dolores Street

Appendix A20

Completed in 1909, this imposing Queen Anne home with its corner polygonal tower incorporates a one-room shack built before 1879.

1366 Guerrero Street

Appendix A21

Designed by an architect named Goslin and completed in 1883, this Italianate house was built for Mr. and Mrs Frank G. Edwards. Mr. Edwards was president of the San Francisco Fire Commission for twenty years. When the present owners bought the home in 1967, it had been in the Edwards family for over sixty years and was in good condition. It was seen on the March 1975 Victorian Alliance House Tour.

ENGINE FIREHOUSE NO. 13
1458 Valencia Street

Appendix A22

This basically brick building built c. 1882-84 features a cast iron facade that is believed to have been brought around the Horn. Used as a firehouse until 1942, it has been a residence since 1959.

1232 Treat Avenue

Appendix A23

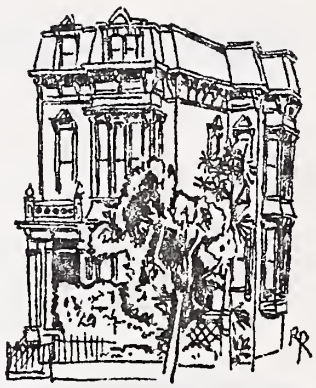
Originally numbered 1212 Treat, as can be seen on the transom, this rare Italianate brick building was constructed in 1885 by John McCarthy, who supervised the masonry in the Palace Hotel and the Mills Building. He built frame Stick-Eastlake houses at No. 1200-02 Treat (c. 1890), and No. 1204-06 Treat (c. 1885).

300 Pennsylvania at 18th Street

Appendix A24

This stately home of Italian Villa derivation was completed in 1868 for Captain Charles Adams, who developed this area from a 13-acre tract purchased in the 1850's.

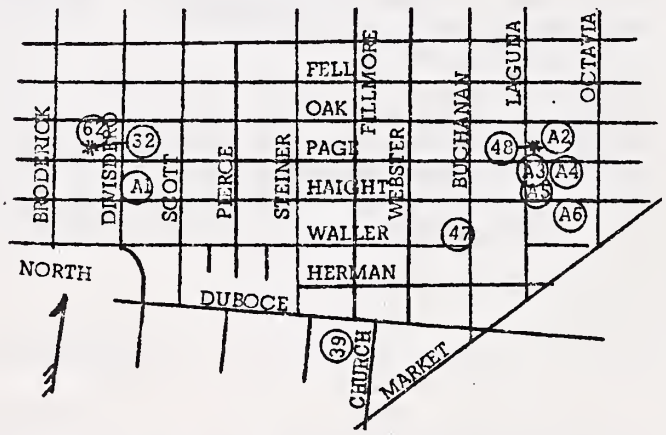
UPPER MARKET, Map G



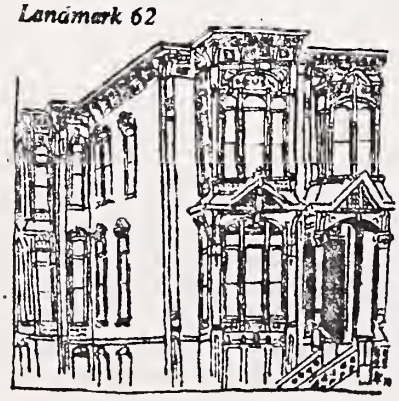
280 Divisadero Street

Appendix A1

This dignified residence, built in 1885 with squared bays and stick strips, a classical portico, and a minimal emphasis on ornamentation is a good example of how late 19th Century architects used a mansard roof to provide an extra story and roof together. The former carriage house has been transformed into an apartment and the turnaround, into a terraced garden.



OLD MISH HOUSE
1153 Oak Street
Landmark 62

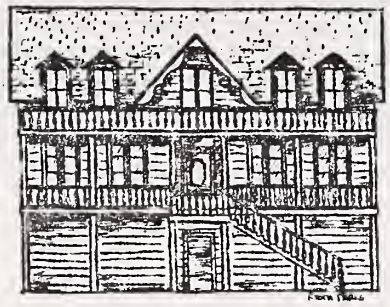


This Stick style residence was built about 1885 as a single family dwelling for Mrs. Sarah Mish, an early pioneer in San Francisco, who for many years had a dressmaking and millinery business downtown. Her husband, Phenes Mish, was also a well known merchant in town during

the 1850's to the 1880's, importing dry goods. He was President of Congregation Sherith Israel. The house was an elegant residence for its day. Bay windows, ornate decoration, a mansard roof (no longer extant) and a wide staircase all made the exterior outstanding. Inside, the main floor contained the double parlor and the grand staircase. The lower level was a large ballroom. The building, vacant, vandalized, and deteriorating for many years, was purchased in 1975 by "The Preservation Group" and has been restored for commercial use.

ABNER PHELPS HOUSE
329 Divisadero Street

Landmark 32



Considered to be the oldest unaltered residence in San Francisco, the house was purchased in New Orleans and shipped in sections around the Horn to ease the homesickness of Lawyer Phelp's bride, Southern-bred Augusta Roussell. The upper story and veranda of this Gothic Revival style house are reminiscent of Louisiana homes of that era. At the time of its erection in 1851 the dwelling stood in the midst of Phelps's 160-acre homestead at the foot of Buena Vista Hill, well beyond the city limits, which did not reach Divisadero Street until 1854. Despite its Divisadero address, the house is actually visible only from Oak Street, as it is situated at the extreme rear of the large lot. The residence is two stories high over a basement and is of wood frame construction with clapboard siding. All windows are multi-paned, narrow and rectangular. Upper story fenestration consists of dormers lighted by French doors. Restoration is planned.

361 Oak Street

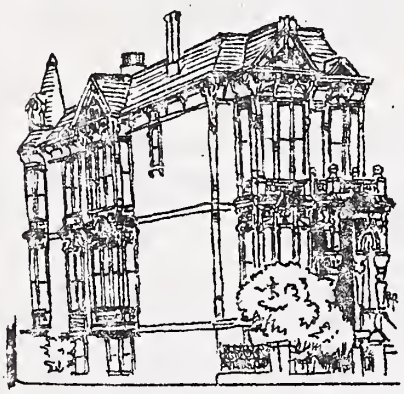
Appendix A2

Water Department records indicate that service to this "Farmhouse Victorian" dwelling, the oldest house in the area, was initiated May 4, 1869. As seen on the June 1975 Victorian Alliance House Tour, its simplicity resembles many farmhouses in New England and the Midwest. Now used as offices, its

interior features a magnificent curved staircase and hand-painted ceiling decoration with intricately detailed rosettes.

DEMARTINI HOUSE
294 Page Street

Landmark 48



This beautiful Stick style house was built in 1878 for Charles Dietle, a master bootmaker. It is one of several buildings designed by the renowned San Francisco architect, Henry Geilfuss. The house was bought in April, 1906, by John DeMartini, one of the original directors of the Bank of Italy (now Bank of America). DeMartini's former home on Rincon Hill had just been destroyed in the Earthquake and Fire. The house has two stories with beautiful ornamentation, featuring squared bay windows, ornate carvings on the porch, gables, and the original wrought iron fence around the front garden. Today this fine Victorian is used as offices.

202 Laguna Street

Appendix A3

Included in the June 1975 Victorian Alliance House Tour, this c. 1884 Stick style house has an unusual floor plan incorporating a central hall, and lends itself to a beautifully balanced facade.

273 Page Street

Appendix A4

Although he was building the first house on the block, the unknown architect anticipated neighbors shortly and designed this Italianate for Richard Henry, Jr. with decorative elements embellishing the facade only. An adjacent house was built on one side, and now the western wall sports a lively mural facing a neighborhood park. Used as law offices, the interior retains the original newel post and cobalt glass skylight.

LEGAN HOUSE AND BARN
198 Haight Street at Laguna

Appendix A5

This mansarded Italianate house is one of the most fascinating in The City in that it has remained virtually unchanged in both its interior and exterior since it was built c. 1884 by Farrell McMorry. His descendents still live there. Thomas Welsh designed the simple rectangular barn, whose hayloft, square louvred cupola and two of three horse stalls are intact. The barn was featured in the Victorian Alliance House Tour of June 1975.

185 Haight Street

Appendix A6

Called "the old farmhouse," this 1872 residence is the oldest on the block. Its number has changed four times since the flat-front Italianate was built at 123 Haight by wholesale liquor merchant Henry J. Buneman. Seen on the June 1975 Victorian Alliance House tour, its relatively simple trim contrasts with the more ornate porch, which was a later extension of the original recessed portico.

NIGHTINGALE HOUSE
201 Buchanan Street

Landmark 47

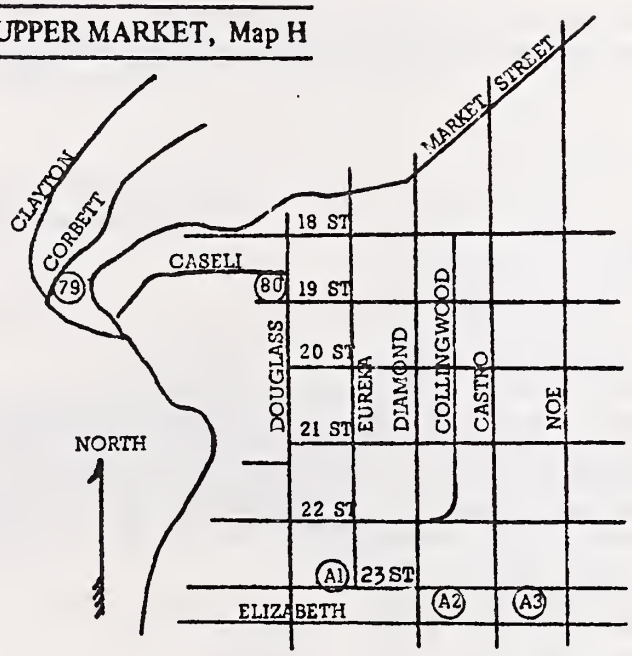
John Nightingale was a well-known realtor and Alderman in early San Francisco. His home, built in 1882, is all that remains of his family's once extensive real estate holdings. The house has been called a masterpiece of the Eastlake style, but its charming abundance of gingerbread and other elements indicate the influence of Carpenter Gothic, French Second Empire and late Italian Villa styles on the unknown architect. The most outstanding aspects of this landmark are its mansard-roofed central tower, which provides a contract to the house's basic horizontal layout, and the ornate decorative elements, which are generally part of the projections of the house rather than applied to the exterior walls. As it has been throughout its history, the Nightingale House is used today as a residence and was included in the June 1975 Victorian Alliance House Tour.

SAINT FRANCIS LUTHERAN CHURCH
152 Church Street

Landmark 39

Built in 1905-06 as Saint Ansgar Danish Lutheran Church by immigrants to San Francisco, the church's building fund was begun with a gift of 500 Kroner from Queen Louise of Denmark. Though the sanctuary had not yet been opened for services, it served as a temporary hospital for a time after the Earthquake and Fire. The neighborhood of the church in 1906 was dominated by Scandinavian and German immigrants, each language group having its own Lutheran Church. As the immigrants were Americanized and dispersed, the rationale for so many Lutheran churches diminished, and in 1965 the Danish and Finnish congregations merged, retaining the Danish church, and changing its name to St. Francis Lutheran. It is the only Lutheran church with that name. The steepled wood-frame structure is overlaid with red brick, and closely adheres to the Danish Gothic style. The sanctuary houses two copies of sculptures by the famous Danish artist, Bertel Thorwaldsen.

UPPER MARKET, Map H



4250 23rd Street

Appendix A1

This unique Queen Anne home, built between 1880-93, may once have been the manor house of a large fruit farm that encompassed the area from Market Street when Eureka was the main road from country to town. The unspoiled original design features a tower which is unusual on such a modest home. The original carriage house can be seen at the rear of the property.

4143 23rd Street

Appendix A2

This Noe Valley working man's cottage, included in the March 1975 Victorian Alliance House Tour, is typical in several ways of the houses of its period. Connected to the city water system in 1893, it was built for his own use by David Lewis, cabinet maker and stair builder of the firm of Vandenburg and Lewis, Stairbuilders. Using a standard row house plan, he incorporated custom built-in cabinets, bookcases and desks in the usually-wasted space under the eaves. The exterior design, combining siding on the first floor with alternating bands of fishscale and diamond shingles on the second floor and gable, and the corner are typical of the Queen Anne period.

4069-69A-71 23rd Street

Appendix A3

This imposing Stick-Eastlake home with carved sunburst panels and a large side yard was built c. 1889. It was converted to three units in 1948.

"CLARKE'S FOLLY"
250 Douglass Street

Landmark 80

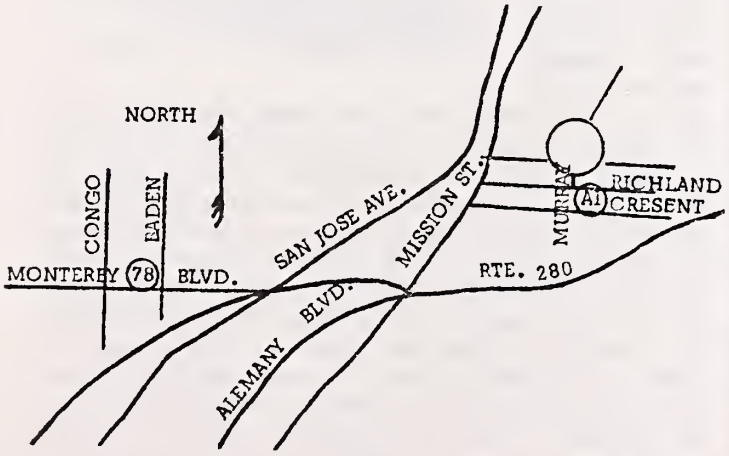
Completed about 1891, this combination of Queen Anne and Classical Revival design is reputed to have cost $90,000. The enigmatic style of the building mirrored that of the owner. Irish-born Alfred Clarke arrived in San Francisco in 1850 as a sailor. He became a colorful lawyer, believed to have been jailed for contempt of court more times than any other attorney. In 1887 he retired with a fortune of $200,000, amassed by lending money to policemen at usurious rates. After building his mansion, he grew dissatisfied with water service from Joost's Mountain Springs Water Company and started his own, utilizing a lower portion of the same stream. A long-lived feud between the two neighbors developed, ending when the Spring Valley Water Company was extended putting both

companies out of business. Clarke lived in his house only five years before declaring bankruptcy. Today the mansion is a multiple residence.

MILLER-JOOST HOUSE
3224 Market Street

Landmark 79

In 1867, Adam Miller, a German carpenter from Milwaukee, purchased this Twin Peaks land for a dairy farm and built an Italianate farmhouse. The land was listed for sale in a newspaper ad which termed it "Suburban Villa Residence Lots . . . command a view of The City which can never be obstructed . . ." Behrend Joost, a German immigrant, married Miller's daughter and later purchased the property. A capable business man, Joost owned grocery stores, a hardware store, a lucrative contract for dredging the Panama Canal, and extensive real estate. To aid his real estate development he developed the Mountain Springs Water Company from a Twin Peaks stream and spring. Joost also built San Francisco's first electric railway, which ran from Market and Steuart to the County line. The house is untypical of San Francisco houses in that it was built as a freestanding structure and has remained thus for over a century.



OUTER MISSION - BAYVIEW, Map I

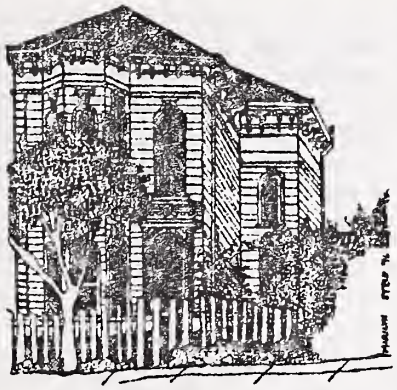
HUNTER'S POINT SPRINGS and ALBION BREWERY
881 Innes Avenue

Landmark 60

Robert and Phillip Hunter farmed the land bounded by the Bay, Islais Creek, and Visitacion Valley (Hunter's Point) and in 1855 began to sell water rights to the abundant springs in the area, as this necessity was lacking in San Francisco. The Albion Ale and Porter Brewery was founded in 1870 near Hunter's Point Springs, as a supply of fresh water was a critical ingredient for developing a brewery "in the English Tradition." All that remains is the main building with its three-story tower which housed fermenting kettles and malt mills. Probably modeled after the Norman castles of England, it was reportedly built by English stone masons commissioned by Burnell. After the death of his widow in 1919, the brewery ceased to operate. In 1938, sculptor Adrien Voisin bought the deteriorated site and, consulting old photographs and drawings, restored the main building's stonework to its original quality, using it as a residence and studio. In 1964, the Mountain Springs Water Company purchased the property, allowing Voisin to retain a life tenancy.

QUINN HOUSE
1562 McKinnon Avenue

Landmark 63



This early Italianate house was built c. 1870, and was occupied by Mrs. Mary Quinn, whose family continued to live there for eighty-three years. It is a handsomely-detailed house with arched windows and distinctive acanthus leaf keystones. After a period of neglect, it is slated for restoration by its present owner.

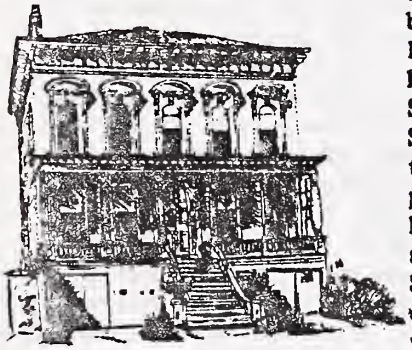
SOUTH SAN FRANCISCO OPERA HOUSE
1601 Newcomb Avenue (at Mendell Street)

Landmark 8

This structure was built in 1888 by the Masonic Lodge as a combination theatre and abutting lodge hall. Although no opera was ever played here, many famous actors performed, including David Belasco, whose name is written in a dressing room below stage, and Pawnee Bill, a medicine showman. The two buildings served as a chief social, dance and drama center for the neighborhood. The Masonic Lodge and other fraternal orders used the buildings until 1930. After the vogue of theatrical performances passed, the Opera House went through a variety of commercial and other uses, including office space for the Economic Opportunity Council and the Olsen-Nolte Saddle Shop. The lodge building has been demolished. The old theatre, with its curtain still advertising attractions of another era, is said to be the only one surviving the fire of 1906. The AIA publication, *Bay Area Buildings*, labeled it as one of The City's "neglected curiosities", but with acquisition by the San Francisco Arts and Planning Commissions and current restoration as part of the Neighborhood Arts Program, it returns to usefulness.

SYLVESTER HOUSE
1556 Revere Street

Landmark 61



This Italianate house was built c. 1865-70 by Stephen L. Piper, a carpenter and housebuilder, on Sumatra Street, later named Quesada Street, from which location it was moved to its present site in 1913. The lumber from the original stables on the Quesada Street lot was used to construct the basement which was added on Revere Street. From 1884 to 1900 it was occupied by the family of Daniel and John Sylvester, wholesale butchers and cattle dealers. With its massive arched pediments above the second-story windows, this is one of the most imposing old houses in the Butchertown neighborhood.

450 Murray Street at Richland

Appendix A1

This predominately Stick style residence, built c. 1884, is unusual for its square corner tower surmounted by a mansard-type roof. It once sat on a much larger piece of property and was serviced by both a well and windmill.

SUNNYSIDE CONSERVATORY
234 Monterey Boulevard

Landmark 78

This is one of the most unusual structures in the Outer Mission. In an area overwhelmingly developed with single-family dwellings, one comes upon this structure with the sense of discovering a giant glass bubble. It was built around 1897 by William Merralls, a wealthy inventor, whose interest in rare plants and

birds led to the construction of the conservatory. It is a one-story glass and frame structure with added height in the center and an overall length of sixty feet. The roofs of this building are not glazed as with most conservatories; rather, they are roofed with wood and sheathed in composition material. Unique arched bentwood trusses afford lateral bracing of the interior. Planting in the dirt floor is defined by paths which make it appear that the use of the building was for permanent planting. Some of the original palms still remain.

VICTORIAN SAN FRANCISCO'S MAJOR ARCHITECTURAL STYLES

ITALIANATE

Relatively simple machinery was required to produce the straight lines of these elegant, sophisticated dwellings common in Northern California between 1860 and the early 1880's. Basically vertical, these houses were ideally suited for city rows and persisted as a basic form long after other styles came into being. Mostly found today in the Mission and Western Addition, these wooden homes imitated the stone structures of 15th-16th Century Italian Baroque architects. The earliest form was the flat-front with a decorative false roof line extending well above the house. Quite often, bracketed cornices and square quoins, decorative imitations of the corner reinforcements of stone structures, were used. Their tall, narrow windows and squeezed pediments over doors and windows were also fashioned to resemble stone construction. By the 1870's, in order to utilize as much light as possible from San Francisco's overcast skies, slanted bay windows were added, becoming the hallmark of San Francisco Victorians. Pipe stem colonettes often adorned the window frames. The Lilienthal-Orville Pratt House, Landmark No. 55-Map D, is a fine Italianate.

STICK-EASTLAKE

By the late 1870's builders began treating wood as wood, not stone. They retained the vertical lines of the Italianate but utilized the newly-developed balloon frame, a lighter frame reinforced by siding nailed onto it. The earliest elaboration was simply boards nailed on to punctuate and reinforce the elements of the house. Decorative work was one-dimensional lace work cut with a simple jig saw. The use of more easily constructed square bay windows was the Stick style's first identifying characteristic. In 1869, Engligh architect Charles L. Eastlake published a book entitled *Hints on Household Taste.* He attempted to restore some measure of simplicity, dignity and good taste to domestic interiors by reaching into the Middle Ages and utilizing its incised decoration in flat wooden surfaces. In San Francisco his ideas were either misunderstood or wantonly transcribed into an exterior variation on the Stick style house that reveled in the excessive forms he hated. Eastlake was horrified when he became aware of the San Francisco phenomenon that bore his name. By the 1880's, elaborate steam-driven equipment, the development of skilled labor and plentiful supplies of Douglas fir and redwood with clear open grains that did not splinter or split when nailed, enabled the mass production of standard milled catalog items of decoration. They could easily be applied in whatever combination suited the whim of the carpenter-builder. Some of these carvings reached the level of folk art and were unique to American architecture of the period. The Mish House, Landmark No. 62-Map G, exemplifies this style.

QUEEN ANNE

The beginnings of the Queen Anne style in 1882-83 marked a total departure from the basic vertical, Italianate and Stick style houses. Owing more to Elizabethan and Tudor design than any style produced during the reign of the English Queen Anne, its characteristics were gabled roofs, rounded corner turret towers, shingled exterior walls and occasional patches of stucco to produce still more texture. Sometimes a touch of the Near East or Moorish crept into this attempt at romanticism that ended in the mid-1890's. Most common in parts of the Mission and the Haight-Ashbury, the Queen Anne row house retained many of the elements and textures of the larger homes, but lacked the tower. Often a block of row houses were set between corner tower houses like books between bookends. A fine "tower house" is the Frank M. Stone House, Landmark No. 74-Map F.

FRENCH SECOND EMPIRE

Introduced to San Francisco in the early 1850's, this variation was derived from the opulent architecture of the court of Napoleon III. Never achieving widespread popularity here as a pure style, many builders made extensive use of such characteristics as oval windows (such as in 1345-49 McAllister, Appendix A13-Map D) and mansard roofs (such as the Legan House, Appendix A5-Map D).

GOTHIC REVIVAL

Though immensely popular in other areas of the United States, this style, which began in the 1830's and extended into the 20th Century, was not widely used in San Francisco residential architecture. Landmark No. 32-Map G, the Abner Phelps House, typifies a reserved treatment of the style with its high-pitched roof line and gable trimmed with simple jig-saw ornamentation. Also see the Thomas Church Cottage, Appendix A4-Map C. Local churches best illustrate the style, with their medieval pointed arches as seen in Landmark No. 4-Map B, Saint Patrick's Church.